METAL HORDE ZINE *PRESENTS YOU THE SPECIAL MINI-ZINE OF THE XXIII EDITION OF THE SWR BARROSELAS METALFEST…*

SWR Barroselas Metalfest 23
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PRAYERS OF SANITY SAHG VAI-TE FODER EXTIRPATION
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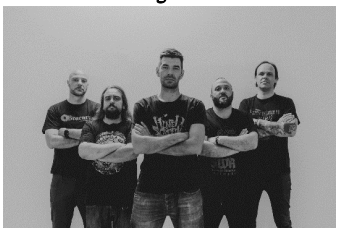
Born in 2005 this Death Metal machine arrives from Braga and bring in their backpacks their debut album 'Paracusia' out in 2022!!! A fierce experience that you can't miss it in the first night of the SWR XXIII!



MH- Hey guys, welcome to this special edition of Metal Horde!! I would say that 2022 was a good year for Hunted Scriptum, with the release of your album and some concerts to present it, 2023 starts with the announcement of your presence in Barroselas, so what ideas do you have for this coming year? Time for introduction, who are the individuals behind the instruments in Hunted Scriptum?

HS- Greetings. Yes, 2022 was finally the year for "Paracusia" to come out. After a long maturation process. The presentation concerts went well, the feedback to the record has gone well too. We are therefore ready to take on 2023 with optimism. The idea for 2023 is just to play and maybe even record a batch of songs by the end of the year. HUNTED SCRIPTUM is Sérgio Ferreira - Guitar; Sandro Emanuel - Guitar; Nélson "Kapa" Pinto - Drums; José Santos - Vocals; André Correia - Bass.

MH- Let's go to the beginning!! Which I think was about 18 years ago, right? Does anyone still remember what led you guys to create Hunted Scriptum? A very interesting thing is that I think that the band today is the same five guys that started it almost two decades ago, even with some problems that were delaying the normal evolution of the band, it never crossed your mind to move on with different people in the band?

HS- Yes, the band was formed in 2005, exactly 18 years ago. The synergy between some bands that existed at that time in Braga and still friendships from school, made us all get to know each other, and we started to exchange ideas for what would become HUNTED SCRIPTUM. Although we weren't sure where we were going, the band and the sound flowed naturally. The fact that we are the same members is due exactly to the loyal friendship we have and live. In phases, other members emerged, we changed guitarists one season for example. That element, João, was perhaps the best musician the band ever had and what made us evolve further and even our sound... but something was missing. we realized that the band only makes sense if it's really US. Even if for this the evolution of the band is impaired, there are values that overlap. It's not to say that the band can't continue with other members in the future, someone might want to leave, or have to stop playing for whatever reason. The personal life of each of us is always above everything else. By the way, we want to send a hug to everyone who, at some point in our existence, filled a place in the band. João and Tiago Rocha, you will always be one of us too.

MH- Despite not being a super active band, the truth is that over time you have been giving proof of life with concerts, 2 demos and 1 single released in the first decade of your existence, how do these releases come about? Would you say that it was a constant evolution that culminated in 2022 with the release of 'Paracusia'?

HS- Even though we are not a super active band, we had the pleasure of being and sharing good stages with very good people. We easily highlight the concert in Sweden with Entombed; Hard Club with Cannibal Corpse. We did a European tour with about two dozen dates in 2012. I think we were always up to everything that was put in front of us. We also confess that it took us a while to adapt (and we are still not fully adapted) to the social networks and dissemination channels that were created and appeared to actually have helped a lot. These releases that we made on this journey are only in our own name and are clearly part of our evolution and our sound, which indeed culminates with "Paracusia".

MH- 'Paracusia', came out in 2022, I think the album was recorded at the now defunct Grave Studio, how was the experience? From what I've read, the album was recorded even before the pandemic, would you say that like a good wine, it needed to mature or was it really the work of some obstacles that delayed the edition of the album? How did it feel to see it on the street and in your hands? How have the first reviews been?

HS- Recording in Grave Studio is always a crazy experience. Those who recorded there know well what "goes on in there" (ndt: o que a casa gasta). It wasn't an easy process, at a certain point we even thought that the lengthening of time would end up diluting the band's "resistance". Fortunately, it didn't happen. Then we shot the video for the single as well and everything seemed well underway to finally come out. Unfortunately, as many people were aware of, one of the members had a serious health problem, which once again demonstrates the unity of the group, which knew how to "wait" for him until today... with all this, and the Covid pandemic in between. But everything happens when it has to happen and it's finally out here and we can't fail to recognize the brutal help that Pedro Mendes had in this last phase of the process. We look at it with pride and feel that every second of music is really "blood, sweat and tears". Reviews and feedback on the record have been very positive, which makes us even more proud.

MH- Well, we have reached the end of this short journey!! Thanks for your time, guys!! I think this will be your first time at SWR, what expectations do you have? And what can the crowd that will attend your concert

expect? Last words are yours!!

HS- We are the one that are grateful. This will be our first time in SWR officially. We had a "small" presence there as a "fleeting" replacement for a band that had cancelled. Some people must certainly remember. But yes, we can say that it is the first time in SWR. Our expectations are to see a full house, people getting together, good beer and that we can get some people enjoying our music. We want to provide you with a good time. You can count on a death metal with a good groove even asking for headbanging until you break your neck. Thank you to all the people who are part of our history and who support and supported us. All without exception, whether they were fleeting or extended throughout this time with us.

Formed by some veterans of the Portuguese scene, Pledge, stormed the world in 2021 with their astonishing debut 'Haunted Visions'! And now it's our turn in SWR XXIII to be haunted by them!!! Be scared!! Or not!!!

MH- Hey guys, welcome to this special edition of Metal Horde!! From what I've read, while you're promoting 'Haunted Visions', you're also working on its successor, so how's that going? Any idea when you're going to get him out? Time to introduce who is behind the instruments in Pledge!!!

PL- Hello! Thank you very much for inviting us to participate in this interview. Yeah, it's true!! Our first full-length has been out for some time. Unfortunately, after releasing it, we had to deal with the new reality imposed on us by the pandemic. Even so, we used this forced break to our advantage and started composing our next album, so it's not all bad. We are still in the writing process, and we have some work ahead of us, but we are very happy with what has been developed so far. We still don't know when we're going to release it, and at this stage we're more concerned with making something different, and naturally more mature, so we don't have any predictions for the release! Our line-up consists of Hugo on lead guitar, Vasco on second guitar and synthesizers, Vítor on bass, Igor on drums (our most recent acquisition) and Sofia on vocals.

MH- Ok, let's get to the beginning of your story!! As far as I know Pledge is made up of people with some experience in the Portuguese Underground, so how did this project come about? What led you to create Pledge? You started out as a quartet and then evolved into a quintet, what led to that? Did you think there was a second guitar missing to strengthen your sound?

PL- Yes. We all already had a relatively long journey in the Portuguese underground scene. Hugo played in bands like On Equal, Larkin, Killing Frost and Malcriada, Sofia played in bands like On equal - with Hugo- We Are The Damned, Vaee Solis and Hicks Kinison - Vasco plays in Verbian and also has his solo project - Abnóxio - Igor also played in Larkin and Malcriada and Vítor played in bands like Mr.Myagi and Dead Academy. Pledge was Hugo's idea. He wanted to form a new band that combined elements of punk/hardcore, with a "blackened" touch, and he started by forming the band with Ricardo from Puto VC and Mr.Myagi. He made the tracks and later sent them to Sofia, inviting her to join the project - something she immediately accepted without any hesitation. First, because she immediately identified with the project, and then because it was an opportunity to reconnect with great friends with whom she had already shared very important moments in music. Ricardo was just a studio member and consequently the former drummer from Lodge, Filipe Romariz, joined the line-up. Vítor Vaz has also been in the band since the genesis and as things developed, the guys met Vasco, who was a guitarist from Verbian, where Filipe also played and as we thought an extra guitar could give more strength to our sound, we invited Vasco, who immediately aligned with us and even added the magic of synthesizers that helps the band to have an even more peculiar identity within hardcore, and here we are.

MH- After the release of your EP 'Resilience' in 2018, things seemed to be moving forward, but in the meantime, the pandemic appears, which I bet didn't help at all, how did this world stop affect Pledge? I heard about the possibility of coming to the UK and even releasing your debut album internationally on an English label that went down the drain, do you expect that to happen eventually in the future?

PL- The pandemic has affected us as much as any other band. All the scene was forced to a temporary halt. These were difficult times for all musicians and for culture in general, both in Portugal and in the rest of the world. Even so, adversity can often also prove to be an opportunity, either because of our ability to adapt, or because of the possibility of using the downtime to our advantage. And that's what we did. We took the opportunity to compose the songs for the next album. Today we feel that despite these being times of trial, we can see that the underground movement in which we move is resurfacing with more impetus, which reveals an enormous resilience and willpower on the part of all the means involved in our circuit. And we are looking forward to continuing this comeback! It is true that we had some dates lined up for the UK, Spain, two major festivals in Portugal, but the pandemic situation ended up not allowing them to materialize. We also had a label interested in releasing us, yes. It was Venn Records, label of Laurent Barnard - Gallows guitarist. We were in permanent contact, there was the issue of the distance to promote the album but that could be resolved with some dates from the label in the UK, it was starting to

get tacked on as previously said but world seclusion prevailed... We still have hope that in the near future we can launch it through Venn, but only the future will tell.

MH- Meanwhile the album ended up being released in Portugal by Raging Planet in 2021, was it a relief to finally see the album on the street? How has it been received in terms of reviews? On a lyrical level it seems like a somewhat dark album, especially in songs like 'We All Die Alone' or 'Wrong Planet Syndrome', would you say that this is a reflection of what is going on around you?

PL- We can say yes, it was a relief. We are very grateful to Daniel Makosh for lending us a hand in such a dark time, when any investment was a risk. We really like Daniel and have enormous respect for all the work he has done over the years. He is a great pillar of the Portuguese underground, tireless and always ready to support Portuguese bands. So, releasing through Raging Planet label was and will always be an honour. And Daniel managed to make our record reach where we never dreamed of, we have many reviews posted on the band's social platforms, reviews from all over the world, but we logically highlight the attention they gave us on Brooklyn Vegan and Stereogum. It was an honour for us to read those words... "post-hardcore band pledge's awesome new album" or "Portuguese Pledge's excellent, genre-defying debut LP". From that moment on, we sold more records in the United States than in Portugal. As far as the concept of the album is concerned, we can say that it is an album with a dark edge, yes. The lyrics revolve a lot around themes such as life and death, the technological age and the repercussions of the misuse of technology, the cult of the ego and the lack of promotion of critical thinking, the growing extreme points of view or the current manipulation of the masses through the media.

MH- I think the album was recorded at Adrift Studios with André Gonçalves, how did everything go? From what I've read playing live is one of your strongest points, so in the studio do you try to bring some of that energy and leave things a little unpolished or is there a lot of planning before you go into the studio?

PL- As far as "Haunted Visions" is concerned, we tried our best to recreate that energy that you mention during the recordings. And we are very pleased with what André from Adrift Studios managed to transport into the album. There wasn't much planning, half of the album was never rehearsed in the room, many songs were made in advance just by exchanging files between us and the final result in the studio was something new, the distance does not allow us to be a "normal" band with regular rehearsals, so we leveraged technology to continue to create and keep the band alive. The only production objective we had was for the sound to convey the feeling that if you were viewing the band live and feeling the energy that characterizes us, we expressly requested that there be no major polishing or compression. André immediately put us at ease with all our ideas for the realization of the album, and proved to be an asset on all fronts, constantly providing valuable inputs during the process. He is a very talented and extremely professional producer, in addition to having a super easy-going personality, which was the icing on the cake. Besides being an incredible producer, he also owns a powerful voice, with a very peculiar pitch, and we were very happy when he accepted our invitation to participate in Waves of Chaos.

MH- Well, we have reached the end of this short journey!! Thanks for your time!! I think this will be your first time (as a band, as I think some of you have already played here) at SWR, what expectations do you have? And what can the crowd that will attend your concert expect? Last words are yours and see you in Barroselas for some beers!!!

PL- Nothing to thank, the pleasure was all ours. Thanks for the invite. Yes, I think we've all played at SWR except Vasco, so we all know the atmosphere and I must say we're all very happy to have been invited to warm up. It's a huge responsibility - plus we're fully aware that we're not SWR's signature band - which raises the bar even higher. We will do our best to thank you for the opportunity. We are looking forward to April 27th. We don't know exactly what the audience can expect from our concert, because it's always a surprise - even for us. But you can at least count on our total full-hearted delivery and a good adrenaline rush. See you there!

Unrelenting Thrash Metal, it's what these guys from Algarve deliver, every time we are lucky to see them. Born in 2007 and with four albums in their CV, you can expect a force of a tornado when they will get on stage.

MH- Hi guys, how's everything going? To start, tell me what drink you're with while answering this? What's been happening at the Prayers of Sanity HQ? Enjoy and introduce who are the people behind Prayers Of Sanity!!

POS (Tião): Hello guys! As always, a good beer is undoubtedly the drink that accompanies us. That and coffee! We have been composing calmly, very calmly and without pressure. It's good to have some pressure but too much "spoils it"! Prayers of Sanity is me (Tiao), Carlos (Pit) and Artur... and another huge amount of people who help us in everything, whether in moral support, logistical support, support in the gigs, the fans, etc...we are all Prayers!

MH- You've been making Thrash Metal for about 16 years now can you tell us what led you to create Prayers of Sanity and how has this adventure been so far? Do you consider that the release of your debut 'Religion

Blindness' in 2009 was one of the most important steps in the band's career? After 14 years, what do you think of your debut?

POS (Tião): Prayers of Sanity actually started in 2005 (so 18 years ago) with the desire of 3 friends to form a metal band. Thrash rose up and in 2005 we started playing only covers of bands like Metallica, Anthrax, Exodus, Motorhead, Megadeth, and a single original song. From there came the desire to make more songs and a demo came up (Tuned to Thrash) that never "came out" and was only played between "us and ours"! At the time I (Tião) was on drums and vocals, Carlos (Pit) on bass and André (first guitarist of the band) on guitar. And so we made our "embryonic" path until 2007, when Bruno joined on drums and I switched to guitar and vocals. Hence a lot of people think that the band started in 2007. After 2 years of playing and writing, "Religion Blindness" came to solidify what we were. It was our first statement as Thrashers... "We're here!" After all these years, the feeling is exactly the same with this album. It was the right album at the right time. Never in our lives, at that time, would we have thought that we would play in the States or Ireland or anywhere! That was cool right there in the garage! All great!

MH- After 2 albums the band stagnated a bit due to line-up changes and you even changed from quartet to trio, did the loss of a guitar change anything in the way you compose your songs or perform live? However, in 2017 your 3rd album called 'Face of the Unknown' was released by Rastilho Records, how did they become your label?

POS (Tião): The change in line-up affected us a lot because we were in an important moment in the promotion of the 2nd Album, of "Confrontations", and that delayed us in everything. The search for a drummer took almost a year, and then the search for a guitarist took another year and next thing we know, after another year, we were deciding to continue as a power-trio. The 3rd Album, "Face of the Unknown" was already composed with a trio in mind. With less solos, less harmonies, things that later would not be possible to reproduce live. Rastilho appears because it seemed like a good option and we weren't wrong. We spoke with Pedro Vindeirinho, we easily reached a cool agreement and it's done!

MH- 2021 saw the release of 'Doctrine of Misanthropy', your 4th album, would you say it is another step in a very consistent career? How do you see it compared to your previous work? This is the second album that features Artur behind the drums, how would you say his integration into Preachers of Sanity has been? eheh

POS (Tião): "Doctrine" is a great milestone in our path. For several reasons but the main one being the fact that we have "decoded" the way of working and composing as a trio without losing certain things. Solos, harmonies (now done between bass and guitar...), etc... It's a statement that we're going to keep it that way and that it works! Compared to the previous albums, it's a much more complex, more detailed and more "RAW" record that we want to keep but not completely move away from the "modern". We are a NWOTM (New Wave Of Thrash Metal) band and not a band from the 80's. Artur is a fundamental piece and his integration was "quick and fast" as all Thrash has to be. Ahahah. He is without a doubt an unusual drummer and has an above average composition ability. He's a super creative guy and not boring at what he does. I'm sure you'll understand what I'm saying if you listen to the "Doctrine of Misanthropy".

MH- Well, we have reached the end of this short journey!! Thanks for your time!! SWR always remembers your victory in the 1st Wacken Metal Battle, what memories come to your mind from that day? And what can the crowd that will attend this concert expect? Last words are yours and see you in Barroselas for some beers!!!

POS (Tião): The SWR and our trip to Wacken bring us many good memories. It was a unique experience! On that SWR day, I remember drinking a lot of wine (which wasn't very normal.. Ahahah) and really thinking we weren't going to pass. There were a lot of really good bands participating... including Decrepidemic who put on a hell of a show. For our concert we have planned the continuation of the presentation of "Doctrine" and a few more songs that we haven't played lately. It's going to be a fast, heavy gig with a lot of movement (hopefully...). Thank you and see you soon. Thrash On!

Kamikazes from Portugal? Why not? These guys took the Underground by storm with a demo and their debut album!! Now time to debut in the SWR!! And yes, they look familiar!!!

H- Hey guys, welcome to this special edition of Metal Horde!! Time for introductions, who are the 4 warriors behind the instruments in NAGASAKI SUNRISE?

Nagasaki- NAGASAKI SUNRISE are: GASOLIZNA NAGASAKI on vocals, IRON FIST NAGASAKI and KIKO NAGASAKI on guitars, SPEEDFAIAS NAGASAKI on bass and WAR TANK NAGASAKI on drums.

MH- You are almost all known people within the Underground, due to other projects you are involved in (and in particular Midnight Priest), so what led you to create this project that goes by the name of Nagasaki Sunrise? The only one I don't know so well is Gasolizna Nagasaki, so where did you find him? From what I've read, the objective was just to record a few songs, but after performances in Spain, Hungary or Germany and now with the album out, it seems to me that Nagasaki Sunrise is here to stay, how do you see the future of this project?

Iron Fist - This project started to take shape in 2015 when I started recording some songs at home. There was no set plan and I never expected this to be more than a "studio" project. It was with the pandemic that the band took shape and it was during this period that we decided to record - still without having a vocalist in mind - the tracks that ended up being used for the demo. With the release of the album

"Distalgia" it became evident that this project could not just stay in the studio and we decided to move forward as a functional band. The album's excellent reception and the various invitations we started to receive to play live left us with no other option. We are currently finalizing the mastering of a split with BATTLESCARS and starting the pre-production of our second album "Distroyer".

Speedfaias - The instrumental of the demo was recorded in direct take with a rehearsal before the pandemic. Only the voice was missing. In addition to being regulars in the metal scene around here, we've also always been involved in the punk scene, and Gasolizna has always been one of the biggest promoters of the Lisbon scene (even when he lived in Barcelona). Nights of drinking that lasted until the morning, singing WASP, and eventually that "we have to form a band" passed from words to deeds. The future is now, and we are currently in the final stage of mastering 6 new tracks that will be a split with BATTLESCARS, and we are starting with the pre-production of the second album

MH- After the debut demo in 2020, 2021 saw the release of your debut album called 'Distalgia', which was released on CD and Vinyl by Monolith Records, how did the collaboration with them come about? Where did you record the album? And how was the experience? Did everything go as expected? I read that the demo was born from an archeological project with riffs from 2015 that were discovered a few years later, do the twelve themes of 'Distalgia' also come from this discovery or were they already created after the creation of NAGASAKI SUNRISE?

Iron Fist - Rafael from Monolith Records is a great friend of ours and is already a dinosaur on the scene in Portugal. As we wanted to keep the band on the national circuit, we decided to accept Monolith's invitation. Despite all the delays resulting from the pandemic and the prohibitive prices for releasing vinyl these days, we couldn't have been more pleased with the end result. The recording was 100% DIY, the album was recorded in our bunker in Feijó and the process also resulted in a rediscovery of our sound. We wanted to take the band's sonic aesthetic a step further in the demo and ended up being able to produce the album we wanted.

Speedfaias - The album was recorded in our rehearsal room by Kiko Nagasaki, who later ended up being invited to play guitar live. Nothing on this recording went as expected, from a burnt hard drive when we were in the final recording phase, to waiting over a year for the LP. The idea for the demo's lyrics was one thing, and it turned out to be another with the entry of Gasolizna, and the songs for the album were only made later.

MH- Distalgia can mean a feeling of longing or nostalgia for something that never existed, for example, feeling nostalgia for the old days of a band, when we weren't even born when that band existed. Where did the inspiration to call your album 'Distalgia' come from? Your lyrics seem to be all connected to the same subject: war!! Where does the passion for this subject come from? And what would you say is the vision you want to bring forward with these themes? The brutality and ease with which human beings are disposed of as if they were just cannon fodder?

Iron Fist - The title of the album is a retrospective homage and a trip to the beginnings of tape trading, when there was no internet and music was "sacred", discovering a band and sharing it with friends, discussing albums by letter, staying whole days listening to bands we didn't know the name of and reading fanzines, saving lunch money for months to buy a record, writing the names of bands in pen because we didn't have access to patches, hitchhiking to concerts without a penny in your pocket. All this must seem absurd to new generations and is now a distant echo of the past. Regarding the obsession with war, everyone lives their own, ours is WW2 Pacific Nightmare Front. War is the end of the human condition reduced to the most primitive survival instinct and an inexhaustible source of inspiration.

Speedfaias - Distalgia emerged as a combination of the prefix "Dis" (characteristic of d-beat bands that go after Discharge's sound) and Nostalgia. The feeling somewhat describes the longing to hear something that marks us. Listening to Iron Fist is amazing, but there is some sadness in knowing that we will never again feel what we felt the first time we put it on.

MH- Metal and Punk are nowadays closer than ever with bands like Midnight, Hellripper, Whipstriker, among many others breaking some barriers, do you feel that too or is there still a certain distance between fans of both genres? They'd say it's a bit like Peste & Sida said in 'Portem-se bem', if we don't all unite we'll never get out of the hole and we'll rot side by side, right?

Iron Fist - It takes maturity to hear music for what it is and not treat the scene like a football club. The underground is a spit in the face of society, it's not masturbation and exhibitionism on Instagram. Fucking posers!

Speedfaias - Too Metal for Punks? Too Punk for Metallics? After all, it's all Rock n' Roll isn't it? Motorhead and Venom already did, music is a spectrum, fans decide where they stand. There are those who insist on drawing a border, and there are those on both sides of the barricade who refuse to frequent the other side. However, I think that the younger generations have lost the shame that the older ones had, and they don't give a shit about the judgments of others. They listen to what they like and not what "is supposed to". Regarding the distance between fans, it is normal for groups to be formed between people with the same interests, but in general, the people here all get along well and everybody rows in the same direction.

MH- Well, we have reached the end of this short journey!! Last words are yours and see you in Barroselas for some beers!!!

Nagasaki- See you on the Eastern Front!!!

NUCLEAR WARFARE

With more than 20 years in their back this power trio from Germany promises to bring a hell lot of chaos and Thrash Metal to SWR XXIII!!!

MH- Hey guys, how are you? Let's start with introductions!! Who is behind the instruments in Nuclear Warfare? During the pandemic you released 'Lobotomy' your sixth album, so how hard was to promote it with everything closed? Your most recent album came out three years ago, any plans for new music to be recorded? What's you favorite dish?

NW- Hey we are Nuclear Warfare: Alex - Drums; Listl - Guitar (Voc); Fritz - Bass Vocals. Was really hard for us to release an album and don't go on Stage to present the new songs, was really, really hard to don't go on Stage. Was a horrible time for us. We couldn't meet, Alex was locked in Brazil, Listl in Munich and me in Pfaffenhofen . But now we watch forward, we are hot as frying fat to be back on stage to present the songs from Lobotomy and some older stuff. You will see at SWR Festival. Listl like Fish huhaha No he doesn't. I like Beer and Pizza.

MH- We must go almost 20 years back in time for the beginning of your story, so how did you guys start this adventure which goes by the name of Nuclear Warfare? In the beginning the passion for the Teutonic Thrash Metal fueled your soul but what about nowadays? Is it still your main inspiration? Would you say that the best way to describe you guys is saying that Nuclear Warfare Just wants to play Fucking Thrash?

NW- Yea man we like Fucking Thrash, we are addicted. Since we know this music, we love it. We are influenced by many bands also like Ramones, Judas Priest. Alex is a big Faith No More fan, I like Johnny Cash a lot . But our main influence are bands like Kreator, Sepultura, Tankard, Megadeth.

MH- You guys had a few line-up changes throughout the years, so how did you think of Xandão to be your drummer and how did he invite happen? Also around 2016/2017 you guys lost your second guitar but didn't look for a new one and became a trio, so how did that affect you guys, especially in the live front?

NW- We know Alex for many years, he is like a Brother. So was really easy to ask him to play. This was back in 2014. Then the craziness starts. Pit was leaving the band because he has private plans, he had to implement. We all were sad, for us was clear will be not easy to find a new brother. Brothers in mind are not easy to find. So, we decided to play as a Powertrio.

MH- In 2017 you released 'Empowered By Hate' through MDD Records, with whom you have been working for a decade, so how's been the relationship so far and how did you start working with them? Did you guys record it in Brazil or it was recorded in Germany and then the rest happened in Brazil?

NW- 'Empowered by Hate' we recorded in Brazil in the Papiris Studio with Caio Monford. we had a really good time with Caio, we were a bit sad in the first moment when he said that he didn't had time to record the 'Lobotomy'. But when Friggi says he will do it, was really great. He is also a friend since many years. He played guitar for some shows in Brazil in 2016 when Pit was delayed for the Tour. Since fucking 2010 we are at MDD, 13 Years with the same partner in music is not so normal for underground bands.

MH- Have you played in Portugal? Not for Xandão for sure as we have encountered him a bunch of times, eheh but for the rest of you guys? Last words are yours!! Thanks for bearing with us!!

NW- We've played twice in Portugal with Nuclear Warfare. Yes, I think Alex was 1 or 2 times more there huhaha For us every time was really awesome in Portugal, people welcome us with open arms. And we try to give something back with Fucking Thrash. Be careful with Zucchini! Thank you for the Interview, have a good time and don't forget to join us with some Beer.

AMKEN

Thrash Fucking Metal it's what these four dudes from Greece will bring to all of us at SWR XXIII. Born in 2011, they bring their newest release 'Passive Aggression' to Lusitanian shores!!! We came from Nothing!!!

MH- Hi guys, how is everything? First thing, presentations: who is behind the instruments in Amken? While I was doing this in 2020, you'd just announced Dionisis Kiamos as your new bass player, so where did you find him and how did you guys convince him to play with Amken? Was a lot of booze involved on those negotiations? Ehehe What's your favorite beverage?

Harris: Hello guys, thank you for having us! AMKEN consists by guitarist/vocalist Giannis Karakoulias, Harris Zampoukos on Drums, guitarist/vocalist Vanias and bassist Dionisis, who is our newest member as you already know. One day we were hanging around in our studio when a friend of our's told us to check out Dionisis playing. We jammed together and after a lot of booze of course (you have to know if you match in all areas) he became a part of the AMKEN family. As for our favourite beverage I would say beer but any kind of alcohol is always welcome hehehe.

MH- Amken's story started around 2011, so what lead to the creation of the band? A passion for Thrash Metal and the desire to do your own music? How did you meet? You took a while to release your first work, difficulties to stabilize the line-up or you like to take your time while writing?

Giannis: It is exactly as you said; we always wanted to express ourselves through music since we were kids so starting a band like this was a matter of time. In the beginning it was just me and Vanias who formed the band back in 2011. An EP and a full-length album later is when we

found Harris and things really started to fall in place. To be honest in the start as a kid you don't really have a clue of what you're doing so everything goes slower. We have always been trying to make the best music possible too thought so that's why it takes us a while between releases. In August 2023 we released our 2nd full length album, "Passive Aggression" so the timer is reset again!

MH- In your bio is stated 'Blood-pumping Bay Area Thrash contaminated by that notorious Teutonic drive', so what would you say is the biggest influence in your music, US or Germany? Even if similar in some points, they are also very different in others, so how did you balance both those styles into your music? Would you say that there are a couple of bands that influenced you guys the most?

Giannis: We started by playing covers of bands Metallica, Slayer, Sepultura, Kreator etc. These guys got us into playing our instruments and made us want to form a band, just to be like them you know. We are trying to find our own, AMKEN style of playing thrash metal and sometimes it is the American style that prevails, sometimes the German. It's the blend of those two that we are trying to master!

MH- In 2017 you guys released your debut album, 'Theater of the Absurd', that came out through No Remorse Records, how did happen the chance to sign with them? How would you compare your debut album with your demo from 2014? Would you say it follows the same path or they are two very different beasts? You returned to the Made In Hell Studio to record the album, you guys satisfied with David's work?

Harris: Chris from no remorse records has believed in us from the beginning and we have a great relationship with him. I would say that "Theater" is the natural successor of our first EP. You can't have the one if you didn't have the other first. We are trying to be more to the point with each of our releases and we are pretty sure you are going to agree even more with the ones to come! David has been a very close friend to the band since day one and he managed to capture 100% the vision we had in our minds for the sound of the record!

MH- Last August, you released your sophomore album, which goes by the name of 'Passive Aggression', through the very known label Massacre Records, so how did they get in the picture? Would you say 'Passive Aggression is the continuation of your evolution as a band? How do you feel for being able to do live concerts once again?

A: "Passive Aggression" is the next step for AMKEN. In every way it is how we wanted to sound and we are very proud of what it came to be. All the ideas seemed to fall in place and we had a perfect cooperation with Fotis Benardo and Devasoundz studios, where we recorded the album. Massacre records believed in our music and we are very happy to be in their family. They gave us a great boost and we believe we can step up our game with their help. Playing live again is a blessing really. We are so glad to play both new and old songs for all the people out there and hang around after the show. AMKEN's music is meant to be played live.

MH- This will be your first time in Portugal, right? Any expectations from this gig in the SWR Barroselas? You were supposed to play in 2020 but then the plague came, so glad for finally being able to do it? And what can the SWR crowd expect from Amken? Last words and shenanigans are yours!!

Harris: Yes!! We have never played in Portugal before and we really can't wait. Word around the street is that fans in Portugal are crazy for heavy metal music, so you can expect a crazy AMKEN set too! A fucking plague couldn't stop us from coming all the way to you so pe prepared!

Giannis, Harris: Looking forward to meeting you and everyone, cheers and see you soon!

15 years distributing Grindcore to the world, is the ID card from this Spanish Grind Machine!! Be prepared for some fast beats 'cause they will!!

MH- Hello, how are you? What's been going on at Himura's QG? Humanity seems to be doomed to be self-extinguished because of greed and power, do you think it's time for the meteorite to come and rid our planet of this virus called humans? Time for presentations, who are the four infamous behind the instruments in Himura?

H- Hello! Humanity has long deserved this little trick, and the earth deserves to get rid of the plague that is the human being. Our greed sentenced us many years ago, and as it has always happened, the earth will prevail, not us. Himura are Edu (bass), Armando (drums), Natxo (guitar), and Mario (vocals).

MH- Let's go to the beginning!! When and how was Himura created? What led you to form your own project? Grind is protest, you agree, right? Was that one of the factors that made you go down that path? To illuminate some of the injustices that occur in the world or in your country? Can you tell us how you came up with the name for the band?

H- Himura was formed in mid-2007. Mario and Natxo formed the group together with Luismi (former drummer) after going through several musical projects, all related to extreme music. Later Jorge (guitar during the first years) and Edu joined. Of course, grind is protest. For us it is what most represents this style beyond the subgenres that may arise from the most rudimentary grind. Fast, extreme, aggressive music, and with a message of protest against all social injustices and always in favor of minorities oppressed by oppressive states or governments. Himura's name is based on the manga character Kenshin Himura, whose character murders an entire political party as revenge.

MH- 15 years distributing beatings have passed, how do you see them? Many ups and downs or a more stable path? Do you think you can talk about a musical evolution in those 15 years? What is the biggest difference and what would you say remained the same (with the exception of line-up changes) of the Himura who recorded 'Todo Empieza a Arder' for the band that recorded 'Causa y Reacción'?

H- More or less we have always had a stable activity. Combining recording albums with going out to play live which is what we like. And at the same time, knowing how to find the balance between musical activity and our personal lives. As for the musical evolution, perhaps at the

beginning we experimented more with influences of the most modern metal and little by little we were eliminating those parts and really focusing on what made us enjoy the most on stage. It was not a premeditated or sought evolution, it was emerging like that. As for the lyrics we have always had an apocalyptic, protest, and anti-fascist message. In our eight works that has not changed. And what certainly hasn't changed is the attitude both on and off stage.

MH- It seems unbelievable that your last concert before December 2021 was two years before in our favorite place in London (The Dev, if people do ask), how bad were for you those 2 years without being able to do what I think you like the most, which is playing live? In the meantime, you switched drummers with Armando replacing Luismi, was it hard to see someone who started with you 13 years ago leaving? And where did you find Armando?

H- Yes, when returning from the mini-tour in the United Kingdom is when all this broke out. The four of us had already talked about the next few months being Luismi's last concerts in Himura, but this situation accelerated the change. So, coldly and seen now with the distance, the break wasn't that bad so that we were able to make the change "quietly". We have known Armando for more than 20 years, both personally and musically. And although other names came up, we were very clear that Armando was the right person for Himura. Armando has worked hard to adapt to the repertoire, make it his own, and at the same time compose with the same base with which we have composed for more than 15 years.

MH- Your latest work is a four-track EP that came out in 2021, just a little thing to give to your fans while waiting for the next album? Has Armando recorded that EP yet? Where did you record it and how was the experience after 2 years where you couldn't do much? Tupatutupa Records released it on vinyl, right?

H- Although "Causa y Reacción" was already agreed in 2019 with Tupatutupa Records, the drums of the four songs were composed and recorded by Armando during 2020. "Causa y Reacción" was released on vinyl and was sold out within 2 hours of preorder. We are currently in the phase of composition of new songs, in principle for a next "Split", but we do not close ourselves to a new Lp.

MH- In an interview that I read Mario says: *'Alerta Biológica, (which is the name of your last album released in 2019) is a warning, it tells us that it is too late to react to the attack that the earth carries out against humanity.', it* seems that you almost guessed what happened to the world? Would you say that unfortunately with what happens in the world there is no lack of inspiration for your lyrics?

H- We've really been talking about this on our records since 2007. I admit that I am not very original when it comes to writing the lyrics, but I like that the band has this clear subject. The decadence of the human being, both ecologically and socially, is very interesting to me when writing.

MH- Well, we reached the end!! I guess this won't be your first concert in Portugal, but I may be wrong, but I'm sure it's the first in Barroselas, what do you expect from a concert you were supposed to play since 2020? Last words are yours and see you in the SWR!!! Greetings!!!

H- If I'm not mistaken, it will be the fourth time we are in Portugal (we have played at Butchery At Christmas Time, Kamikaze Fest, and another time in Viseu). We are very excited to be at SWR after two years of waiting! Greetings and thanks for your interest in interviewing us!

Avant-Garde Metal is what these guys from New York will deliver in the 1st day of SWR Barroselas!! Expect the unexpected from them and go with an open mind to the floor!!! Enjoy it!!!

MH- Hey guys, how are you? Do you look forward to these long tours? Can you introduce us to who are the three mask men behind the instruments in Imperial Triumphant?

IT- Imperial Triumphant is Steve Blanco, Zachary Ezrin and Kenny Grohowski. We love touring and performing all over the world. It's wonderful to feel the connection with the fans directly when playing live.

MH- Imperial Triumphant came to be around 2005, so what led to the creation of this ensemble? Did you have in mind to create such a genre bender sound from beginning or that was more something that happened gradually while the band was naturally evolving?

IT- Anything before 2012 is practically a different band. Different style and line up. The current line up came about in 2015 and we enjoy the new sonic worlds we have been recording.

MH- Your last couple of albums came out through Century Media Records, which is quite a big label, so did you feel a bit of the pressure when you were writing 'Alphaville', which was your debut with them in 2020? Or the fact of being in a bigger label didn't weight that much? How's been working with them so far?

IT- Working with Century Media is fantastic. They are really supportive of our music and art. There was no pressure because they know who we are and that we are band that exists on the vanguard of the extreme. Century Media isn't afraid to take risks on young bands.

MH- 'Spirit of Ecstasy' released in 2022 is your latest release, your fifth full-length, how do you see it in the path you have been travelling so far? You have been a band which always stretched the boundaries of Metal music, you ever thought you can go to a point where's not a lot more to stretch?

IT- Everything changes except the avant-garde. Who knows what the future holds. We may as well try something new every time.

MH- Pretty much all your albums were produced by the known Colin Marston, would you say that relationship is a bit more than just producer vs band? Recording wise, did 'Spirit of Ecstasy' followed what you've done in previous efforts? How the hell did you manage to feature Kenny G in your album? Eheh

IT- Colin feels like a fourth member of the band. We've worked with him for the last 10+ years and it's a great relationship. We do many different things but keeping the same recording engineer helps the process move much faster. Kenny G is the father of our friend and former band mate Max Gorelick. We just asked if they would be interested in doing

a dueling solo and they said yes. The result is truly wild.

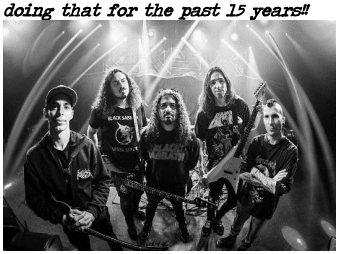
MH- New York has been your muse for most (if not all) of you records, does that happen in this new one as well? What do you guys try to capture from the city to your music? The decadence/energy of such a big city? 'Chump Change' seems a very bitter vision of it, especially on the part '*We came for more/And stayed for less/A brave new world/ The same old suffering*', can you tell us what inspired this one?

IT- New York City is a vast well of inspiration. There's much to explore from the decadence to the filth. Its history is rich in darkness and works really as a lyrical partner to our music. 'Chump change' is a song inspired by the 'New Colossus', the poem written at the foot of the Statue of Liberty.

MH- Ok guys, thank you for having us!!! See you in April in Barroselas, for your second appearance after the one in 2019, any good memories from that passage through Portugal?!! Leave a message to the crowd which is going to witness your show in Barroselas!!! Cheers!!!

IT- Portugal is one of our favorite countries to perform for and we are ecstatic to play at the iconic SWR Barroselas.

If you are looking for contagious Thrash Metal, look no further than this, because these Spanish maniacs deliver always a very catchy and moshable set!! And they have being doing that for the past 15 years!!



MH- Hello, how are you? Your life always seems to be quite busy, if you're not releasing any Crisix work, you're playing concerts, after some strange years, does it feel good to be back in this hectic schedule? Presentation time, who are the five infamous behind the instruments in Crisix?

C- Very good! We are very well, it feels great to be so busy after these strange years as you say. We are restless asses as we say around here, and we always like to have something on our hands. The infamous 5 are Albert Requena (guitar), BB Plaza (guitar), Pla Vinseiro (Bass), Javi Carry (drums) and Juli Bazooka, on vocals.

MH- Crisix has existed for about fifteen years, do you still remember how it all started? What made you want to create your own Thrash Metal machine? The band has had a fairly stable line-up with only a couple of bass position changes, so what's your secret? Can we say that you are more of a family than a band? Since you guys are doing fifteen years of non-stop madness, are you thinking of doing some special shows to commemorate that?

C- My goodness, how time flies huh. The truth is that there is no magic formula for this stability that you talk about, I just think that the key is and has always been to be honest with each other and the fact that in this band there are no shitty ego problems. Nothing like that. After so many years we have gone through difficult times of course but tell me what relationship of any kind is free of them. Whenever there has been a problem, we have known how to overcome it, with a lot of communication and affection, and that is the key. All of this that I am telling you about is possible because, first of all, we are friends, and that is above anything else. As for the special shows, it's not a bad idea, eh!

MH- As for the lyrics, you guys are a bit all over the place, ahah, there's Dragon Ball or other animes/mangas, Game of Thrones or even some references to the NFL, so who is usually responsible for the lyrics? Or is it a teamwork? One thing that also caught my attention is that throughout your albums you have a lot of humour in the lyrics, but there are also some where things get a bit more serious like 'Fallen', which talks about the Spanish civil war, so is it just that to remind that it's not just fun and games with your music?

C - For a long time the main lyrical engine was me, but today we all contribute ideas regarding that. What is certain is that from the beginning, all the ideas have been worked on together, that is, I can bring a lyric, or any other member can bring a riff or an idea for a track that will always go through the transformation process of the 5 members, Crisix is a machine that wouldn't work without any of the gears. As for the tone of the lyrics, I've been saying the same thing for 15 years, we have time to talk about the things that annoy us but we also have time to talk about the things we love, even laughing at ourselves from time to time, which is necessary and everyone should try.

MH- 2022 saw the release of your sixth album called 'Full HD', your fourth under the Listenable Records banner, how has your relationship with them been so far? Would you say that they have helped a lot so that Crisix's music reaches more homes? How do they react to your ideas, like the Pizza EP or the cover album 'Sessions #1 - American Thrash'? Speaking of the cover album, are you planning on releasing a few more volumes?

C - Listenable has always understood our madness and we're happy to work with them over the years, we'll see what the future holds. Speaking of the cover album, as you say, Sessions 1 appears in the title, which implies that there will be a second part. The versions? expect anything haha

MH- How do you compare 'Full HD' with your previous works? Would you say it's one more step on the Crisix evolution ladder? Or is the word evolution something you don't like to see connected to Crisix? You recorded the album in three different places, was it because of movement restrictions in Spain or did you want to try it that way? How was the experience?

C - We are constantly evolving, both musically and personally, it is something inevitable and something to be embraced with love. For me FULL HD is like taking the best of this band over all these years and putting it through our current filter. The result is one of the most solid albums of our career, musically speaking. As for the 3 studios, Pla lives in Santiago de Compostela, which is why he recorded the bass lines there at Bungalow Studios. The instrumental part was recorded with Óscar at AXtudio in Barcelona, we have recorded a large part of our record material with him, and he perfectly understands what the band needs. As for me, I recorded

the vocals with Gerard Rigau at Amplifire Studio (in Barcelona too) since Gerard brings out the best in me as a vocalist. We recorded the cover album with him, and the experience was so positive that I didn't think twice when it came to recording the vocals for this album, it has helped me grow a lot.

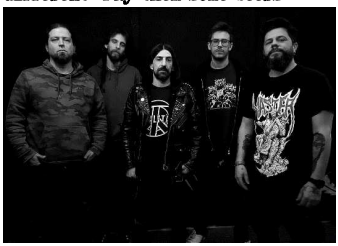
MH- 'Full HD' came with a red/blue 3D effect, how did you come up with that idea? Or was it a label idea? How did your fans and media react to it? Nowadays, with so many albums being released every week, things need to be spiced up a bit, right? Let's talk about 'W.N.M. United', the ninth song on 'Full HD', which features guests from Suicidal Angels, Violator, Gama Bomb and many more. How did you manage to get all those guest vocalists together on that song?

C - We're always thinking of all sorts of crazy ideas and this one, like so many others, came up in the rehearsal room while we were talking about the title track of the album, and how things can look differently depending on your point of view, we started to talk about the duality of hate itself and the metaphor of the different points of view through a lens came to us, that led to the 3D glasses (aesthetically it is a super attractive thing) and the rest is history. People received it great! As a physical record collector, you always appreciate this kind of thing. As for the WNM United guests, we've met all of them over the years on stage at some point, and we're all in it for the same passion. We talked about how powerful the scene is internationally and we got in touch, there has always been a very good vibe between all of us, everyone was delighted with the idea, and we were tremendously grateful. One of the best things about doing this is the amount of wonderful people you meet along the way, and this track is living proof.

MH- Well, we reached the end!! Do you have good memories of your other two runs through Barroselas in 2010 and 2015? What can the public that is waiting for you expect from this concert? Last words are yours and see you at the SWR!!!! All the best!!!

C - We love the Barroselas festival, we have a special affection for it. One of our first trips out of Spain years ago was for this festival and we can't wait to go back!! We hope to see you all there, we will have a great time! A hug!

Twenty years of 'degredo' (a word which to this day we can't find a nice English word for) that's what these guys from Braga delivers. And this time in SWR XXIII it will be no different!! Pay them some beers!!!!



MH- Hello there, welcome to this special edition of Metal Horde!! How's life in the ghetto? 2023 seems to be an interesting year for you: third album in the pipeline, concerts already booked including this one at SWR, 20 years of career, what's missing? Coming to Lisbon to play at the Pope's stage? Eheh Ok, who are the guys are behind the instruments in Vai-te Foder?

VTF- Hello everyone! Thank you for the invitation to the interview and for the opportunity to make our future plans known better. Life, here in Poço, goes slowly, "debagacinho"... just as the band's twenty years have been encrusted in our lives and in the national underground, always in a "doomesque" way but well rooted. We have plans to go back to Lisbon to promote the next album but not at the "Papa-Palco". It's enough that we live in the city of archbishops, we don't need any more divine intervention! It's in the band's plan to reach some goals with this album, such as a possible tour abroad or stepping into national territory where we haven't spread chaos yet... let's see. The band's line-up remains the same as the last five years: Paulinho - Voice; Patife - Voice; Bat - Bass ; Cirro - Guitar; Jordi - Drums.

MH- As I said at the beginning, 20 years of career, fuck ahah do you already feel old? How would you say this trip has been? Tired or is there still too much stamina left to keep fucking people in the head? What memories (if there are still any ahah) come to mind from those early days?

VTF- It's true, twenty years of career! Of course, age already weighs and hangovers even more! Jordi is a bit far from the age of the rest of the members but with the way we massacre him, he's going to get old fast, yeah. This journey over these past twenty years has had it all. Like all bands we went through good and bad moments, more active times, others not so much, line-up changes (only the drummers)... man, to walk in this you have to have a certain commitment, either with the band, with the movement, with music, etc. We don't always have the ideal mood to accompany all these processes, but we always find a way to remain firm. The fact that we've all been friends for so many years and still want to fuck with people's heads always helps to bring things together! The band's early days were turbulent. "Degredo" in its pure state! But that's how we walked our path and continued to what we are today. There were many concerts, many hours spent at the bar talking to the crowd at the concerts, friendships for life, many blunders, blood, sweat, vomit... It was all worth it!

MH- In 2020 you edited a split with Dokuga that served to pay homage to Pedro Punkito, who unfortunately is no longer with us, how did this opportunity to join two of the most mythical bands of the Portuguese D-beat Punk scene appear? And how do you see the end result? This split also allowed you to present your most recent member, Jordi, who took over the drums. Would you say that in terms of sound, the change in the line-up is noticeable?

VTF- The "Trapos" split was almost inevitable between the two bands. We've been friends with the Dokuga gang for a long time. We've already shared stages a lot of times, there are side projects with crossovers of band members, so it started to make sense to do a split. With the loss of Punkito (R.I.P.), an unavoidable figure in the national underground and our longtime friend, the idea arose to complement the artwork in his honor.

We think the result was quite satisfactory and will finally be released physically on vinyl by Firecum Records.

Whenever someone joined the band, there was a qualitative leap and Jordi was no exception. It wasn't an easy mission because he came to replace an excellent drummer, but he fulfilled it in an excellent way. In addition, it brought a new dynamic. With him we already have the recordings of "Trapos" and "Cansado" and the personal nature of his composition is very clear, as you will soon be able to confirm.

MH- 'Cansado', which will be released later this year, will be your third album, and from what I've read it's already recorded and ready to be released, how do you see this latest work of yours? One more nail (or in this case, nineteen) in this coffin called Portuguese Underground? Is it an album that follows the trail you've been building? You recorded the album at I Scream Studios, how was the experience?

VTF- The album "Cansado" is about to be released. It's up to Larvae Records to release it on CD and vinyl and we know they're doing everything they can to have the material at SWR so that we can officially release it there. If the vinyl factory cooperates (it went into production about a year ago) it might happen. In this new album you will feel several differences from what Vai-te Foder has been so far. The album has nineteen songs and this time it ended up having a heavier orientation. It has several notes on the death/grind wave, a more serious production, more non-inventive lyrics and a more obvious social narrative, taking this album to the most serious and solid record we've made to date. After having released "Viciados no Degredo", which almost entirely addressed the mess and chaos we dealt with in our post-adolescence, from "Poço", where instrumentally and lyrically we took a huge leap and cemented our name in the underground panorama, this new album comes to prove that age did not diminish the band's radiance but helped it to mature in several aspects, leading to a final product that left us quite satisfied. Production was handled by Diogo Agapito at his I Scream Studios and we thought it was a good experience. We had already worked with him on "Trapos" so we continued the project.

MH- The album will be released by Larvae Records, which at the end of the year re-released your debut with a bunch of bonus tracks, how did this partnership happen? Can you tell us a little about the re-edition of 'Viciados no Degredo'? What are the bonus tracks that appear in this edition?

VTF- This partnership with Larvae comes after the first post-pandemic concert we gave in Porto. Zé Pedro was there and at the end of the concert he spoke to us for this purpose. He was a person who always accompanied the band's journey and who saw in us the quality to be able to join his label's catalogue. It made perfect sense for us to accept the invitation and be part of a catalog that has big national and international names. The re-edition of "Viciados no Degredo" was something that was immediately put on the table by Larvae, as it was a record that had some demand and had been out of print for some time. Both parties thought it best to put extras on the reissue, which is why we went to the trunk to get two rehearsals, one from 2006 and the other from 2007. They are themes that had never been released before and with a different lineup from the one that later recorded "Viciados". The reissue was pretty cool and it was nice to revisit those times listening to those rehearsals forgotten in the depths.

MH- Well, we have reached the end of this short journey!! Thanks for your time!! Another SWR, another Vai-te Foder party, right? Are you going to take the opportunity to show some of the tracks from 'Cansado'? Last words are yours and see you in Barroselas for some beers!!!

VTF- Tell everyone we're going to give it our all, once again, as soon as we go on stage on Friday. We will present several themes from "Cansado", from the split "Trapos" and of course complement the setlist with meshes from the other albums. We hope to have the turnout of the last few times we played there and offer good times to everyone. We count on your steels to pay us cold beers so don't be shy and join us at the bar! We promise good conversation and a lot of thirst! Thanks again Metal Horde for the interview, we are looking forward to those beers!

With four albums which shattered the Metal world, this Italian horde will make the ground of SWR XXIII shake with their powerful, fast and technical Death Metal!! Don't believe me? Go there and witness it!!!

MH- Hey Enrico, what's up? After a few years with no concerts, you've been back on the road (and even played on a wedding, talk about a special one eheh) so how good it was to be back on stages performing as Hideous Divinity? 2023 seems already to be a very busy year, so looking forward to it? To start present us the four (or five?) annihilators behind the instruments in Hideous Divinity and what's the favorite beverage of each!!

E- Hey there. It was good indeed, and must say, after the first few dates of our US tour supporting Hypocrisy, it didn't feel strange at all. Amazing how the human body and mind re-adapts to situations we lived before Covid. Last summer was also extremely busy, we played for the first time at Brutal Assault, and it was one of our best gigs ever. Charlie's wedding in Swansea was definitely a one of a kind concert as well, a very special occasion. 2023 will see us on a cruise, on a European tour with Belphegor and Kampfar, in the studio recording our new album, playing festival including Barroselas, and who knows what else so yeah, looking forward to all of it. Right now there's me on guitar, Enrico H on vocals, Giulio on

drums, Stefano on bass. We also have/had the pleasure to count on Marco Carboni as live session bass player, and Zach Jeter on the same duty when HD tours the US. I'd say none of us would ever say no to good craft beer.

MH- Hideous Divinity came to life in 2007, I think just after you left Hour of Penance, so what made you want to start your own project? You felt the need to give air to your own ideas and be able to have control over them? How do you see this decade and a half on which you have been creating and performing as Hideous Divinity? A hard but very rewardable path?

E- Mostly the fact that I was kicked out for no reason from HOP, so I had to restart from something. 14 years later I'd say we did well. Our music changed, we grew up from the very early days of tech death wannabes to something more mature. It took time & hard work, but it was worth it.

MH- Usually Hideous Divinity as one other guitarist besides you in the line-up but when I'm writing this, I don't think you have announced a replacement for Riccardo, so are you embracing the quartet style or looking for a second six-string man? One thing which is constant throughout your story (besides you) is the 16th Cellar Studios and Stefano Morabito as the man behind the buttons, I think we can almost say Stefano is like a Hideous Divinity honorary member, right? Eheh How did start that relationship between band and producer?

E- Yes, we're a quartet now. We tested the new lineup and sound for a long time while the pandemic was still not allowing us to perform live, once everybody felt satisfied in the rehearsal room, we gave it a live try and it worked. Yes, totally agree, Stefano is musically the 5th member of the band. Been knowing Stefano since more than 20 years, when "16th Cellar studios" was actually MY OWN cellar and spending more time with him than with the rest of my family. If today there's an "Italian Death Metal Scene", it's because of him.

MH- 'Simulacrum' was your first work under the banner of Century Media Recs, did you feel any pressure, when writing the album, for now being in a bigger label? How's been the relationship with them? How do you see 'Simulacrum' when you compare it with your previous records? It's one more step on Hideous Divinity's evolution?

E- Again, you're totally right. We felt the pressure and it reflected in some compositions -what I mean is that we felt that the final result had to be PERFECT and we polished both sound and performances in an excessive way. The consequence was that the power of that sound took a lot of spontaneity away. I would still consider it our best record together with 'Adveniens', and certainly represented a huge step forward. Less technical accuracy, more atmosphere. After all these years, we can still feel not only the support but also the genuine enthusiasm of the people at Century Media when they work with Hideous Divinity. I guess the reason for their success is that they are death metal die-hard fans before businessmen.

MH- In 2021 you released 'LV-426', a three-track EP with a couple of new songs and a cover, I'm assuming the title is connected with the movie Alien, right? Must say 'Chestburst' is probably also one of my favorite scenes in Alien eheh, do you hope the song impacts in the listener mind as much as that scene impacted on all of us when we watched it for the first time? As most of your works were based on movies, how do you transport the film ideas into Hideous Divinity music?

E- I truly hope the impact is the same, perhaps I'm being a little overconfident here. But yes, that was the original idea behind the choice of song title and aggressiveness. In the beginning, the movie concept was simply everything. In time we added other elements and reflections to the album concept. I'd say right now the cinema inspiration is almost a 'beautiful excuse' behind something deeper and wider.

MH- 'Simulacrum' came in the end of 2019, so you probably did not have a lot of time to promote it live, would you say 2023 is going to be more to play live than to work on its successor? Or you have already some ideas in mind for your fifth album? Maybe continuing in the same path as the latest EP?

E- Not really, after so many years without a new full length, 2023 will be the year of the new album. Even though, like I said, we already have a huge tour in Europe in early spring (our last European tour was in 2018 so yeah, about time), I'd rather see 2024 as the year of massive touring for the promotion of our 6th official release.

MH- Ok guys, thank you for having us!!! See you in April in Portugal!! You were supposed to play here in 2020 so glad that it's finally happening? Leave a message to the crowd which is going to be annihilated by your performance in Barroselas!!! Cheers!!!

E- Looking forward to finally playing in Portugal. it took forever and it's finally happening. Assim, até breve!

Fifteen years ago I was so awed by the performance of a Spanish Death Metal band in SWR, that I interviewed them twice (so far) for Metal Horde Zine!! Finally, I'll have the chance to see them again and you shouldn't miss it as well!!! You are warned!!!

MH- Hey Javi, how are you?? Welcome to this special edition of Metal Horde!! We haven't talked in a while, so what's been happening lately on the Graveyard's HQ? After the mandatory hibernation (aka as pandemic) how's been the awakening? Ok, time for you to present us who is behind the artillery in Graveyard!!!

G- Hi Nuno! Julkarn here. Unfortunately, Javi is really busy with his daily work and will not be able to answer your questions, hope I'm up to the task! To be honest, the "awakening" has been quite hard for us, due to personal reasons our drummer Gusi could not come with us to the USA for the Maryland Deathfest so we had to look for another drummer who could learn the set and deliver a solid performance. I think thing turned out ok in the end, but it was a lot of work for the band, both musically and in terms of organization. Right now I would say almost everything is back on track, except that due to stupidly high flight tickets' prices our guitarist Carlos (who lives in Sweden) will not be able to play with us in Barroselas. The good news is that old member and good friend SBE has

accepted to cover for him so we are good.

MH- I've interviewed you twice in past years but to some people this will be their first contact with Graveyard, so how did this idea called Graveyard came to be? How did the four of you get together? I know you and Julkarn played before on one other project what about Gus and SBEi? What memories rush to your mind when you think of those early days of Graveyard, which I think it was around 2007?

G- Well, the origin of Graveyard is pretty straightforward, Javi and I had always loved classic Death Metal and had been thinking about starting a band for some years. We met Gusi (he was already playing in Morbid Flesh at the time) and after a few beers, noticed that he shared the same vision, so we started working on the first demo. SBE from the mighty Ered joined shortly after the recording of "Into the Mausoleum" and the band started playing shows and writing new stuff. I have very fond memories of that time, we had lots of fun, got drunk, enjoyed each and every show we played and learned a lot about how things work both in the underground and the music business.

MH- As stated above you've been around for over 15 years, so how do you see the road you guys have travelled so far? Has it been a fairly enjoyable ride so far? You guys started as a quartet but a few years ago you start having a fifth element in stage to do vocals, what made you go for that approach? A way to free Julkarn? How did Fiar ended up singing with you guys?

G- Personally I'm very proud of everything we have achieved, it's been a lot of hard work and dedication, but it was worth in the end. At some moments we felt exhausted and thought that maybe we would not be able to do it, but we always managed some way or the other. So yeah, I think Graveyard can look at the past and look at everything we have done with pride. About Fiar, well the thing is that I have no vocal technique whatsoever, I just growl my fucking lungs out and that's it, so this made it very difficult for me to be able to sustain a good vocal performance every night while on tour. Fiar is a longtime friend and one of the most talented musicians in the Spanish scene, so we offered him the job and he accepted. Also, being able to focus on my bass, I could improve my bass lines and add some complexity that otherwise would have been impossible.

MH- You seem to be a band enthralled with split releases as you have done a dozen of them, so what does attract you to that kind of release? It's a good way to release a few tracks between albums and also giving you the chance to record some things (like cover songs) which usually you wouldn't put in an album? Your last split came last year with the Finns Lie In Ruins, was it your idea, theirs or the label? And what's your opinion on the final result?

G- Yeah, we love split releases, quick and fun to do and also a perfect opportunity to share something with bands we are friends with or appreciate. Actually, when we record albums, we always throw in a few extra tracks just in case and those are used in splits, bonus tracks or whatever. The thing with Lie In Ruins is that we know each other really well, we brought them to play in Barcelona around 2008, I think, and we became good friends. Later, in 2019 we toured Europe together along with Corpsessed and that's where the idea for the split came up. We spoke to War Anthem, and they liked the idea, so that's it, just friends sharing a passion for music.

MH- In 2019 you released your fourth album called 'Hold Back the Dawn', which came out through War Anthem Recs, a label with whom you have been working for over ten years now, is it been a good partnership? How do you see this one when compared to your previous works? Would you say that the writing and recording followed pretty much what you did in previous albums? Or you went for something different in this one?

G- I think each one of our albums is a step forward, we started pretty focused on keeping the "essence" of what we considered to be pure unadulterated Death Metal in "One With The Dead", but along the way we started getting rid of that fear of wandering too far away so different things were added to the mix. So each album kind of expands on what we first wanted to say and includes more things, like more Doom, more classic Heavy Metal, more melodies, more harmonies, etc. The process to write and record has stayed more or less the same, but I would say it is us who have changed, we feel freer now and can write songs that include stuff that we would have frowned upon in 2007. Another important thing is that starting with "The Sea Grave" we wanted to do a tetralogy based on Lovecraft's work with each album centering around one the Primordial deities, so "The Sea Grave" is Cthulhu, the sea, the eternal slumber, the revenge. "…for Thine Is the Darkness" is Nyarlathotep, the desert, the scorching sun, the trickster. "Hold Back the Dawn" is Shub Niggurath, the swamps, the insects, the call of the wild. And the next one, "Incandescent" will be about Yog Sothoth, the outer space, chaos unleashed, raw power.

MH- This was the first album with C.S. on the guitars since he joined in 2016, I think he plays in one other side project with a couple of Graveyard alumni called Krossfyre, so you guys knew him from there or even before that? 'Hold Back the Dawn' came out in September and less than half an year later the world stopped, so how hard was to promote it with no live shows happening? Would you say you are still promoting that one? Or in the meantime you have worked on its successor?

G- Well, Carlos played guitar for Morbid Flesh for a few years, that's where we know him from. Once we were on the hunt for a new guitar player, he was one of the first people we contacted and it was pretty clear from the beginning that he was the right man for the job, funny, a drunkard, listens to tons of other stuff besides Death Metal and is a superb guitar player. As for the promotion of "Hold Back The Dawn" we were lucky enough to be able to tour supporting the album in 2019, just a few months before everything went to hell. And as soon as things went back to normal, we resumed the activities and did some shows that had been postponed because of the pandemic where we naturally continued promoting "Hold Back the Dawn" because it felt like the natural thing to do. But we have been working on "Incandescent" pretty much since the lockdown, sending demos back and forth and trying to capture the right atmosphere for such a profound album as we'd like to be.

MH- Ok Julkarn, thank you for having us!!! See you in April in Portugal!! You're back to Barroselas after 15 years, do you have any memories from your first passage here? I have because that's when I discovered you guys eheh!! Leave a message to the crowd which is going to witness your ravaging destruction in Barroselas!!! Cheers!!!

G- Thank you very much Nuno!!! I really do have good memories of our first time in Barroselas, cheap beer,

nice weather, friendly people... It was a true blast. And to the people attending our show, expect 5 guys giving all their blood, sweat and tears on stage to deliver the most honest and true Death Metal, nothing more and nothing less. Cheers!!!

PIG DESTROYER

First time in Portugal for this amazing Grindcore band from the States, which befuddled the music world when they came out in the end of the 90's!! They still do it and now it's our turn to be amazed by their fierce live show!!! Do not miss it!!!

MH- Hey JR, how are you? What you up to as I'm annoying you with this couple of questions? You guys have a couple of shows scheduled already for 2023, so looking forward to that? Can you please present us who are the personas behind the instruments in Pig Destroyer?

PD- I'm surviving, man. It's a crazy world out there. I always look forward to playing shows! We don't play live as much as a lot of other bands, so I never take it for granted. Persona-wise there's me, Scott on guitar, Adam on drums, Travis on bass, and we just added Alex on Noise, which we're super excited about. Oh, and believe me, it's never annoying to talk about music. I appreciate the interview.

MH- For those that don't know the story of your inception can you tell us how did that happen? How did you and Scott meet for the first time? How were those early days? Until 2013 you guys didn't have a bass player, so what changed around that time which made you guys want to change that?

PD- I met Scott when I was in the band Enemy Soil. We drove up to Boston so he could record us for a split with his band Agoraphobic Nosebleed. Later, he would move down to Virginia where I live, and we started PD. The early days were awesome! But honestly, it's pretty much all been great. We have a lot of fun being a band and hanging out together. With the bass player idea, it happened very organically. We were just like, "hey, let's try this and see what happens". Sometimes you sit and analyse things a whole lot and other times it's just kind of a gut feeling. This was a gut feeling.

MH- You guys have been together for over 25 years, how do you see the road you have travelled so far? Do you guys feel satisfied with how you've been evolving? One thing I'm pretty always assured with a new release of yours is that it will not sound exactly like the previous one, would you say that was one of the goals when you guys created Pig Destroyer, to not stay stuck releasing the same thing over and over again?

PD- You know, I might go back and reflect when I'm older and the band is done, but I think it's important to focus on what's happening in the moment and try to make the next thing we do the best that it can be. I think that ties into what you are saying about the albums sounding different. I look at a record as a snapshot of a moment in time. So, we don't want to be 1997 PD or 2002 PD, we want to be what we are right now.

MH- Pretty much as old as the band, is your relationship with Relapse Records, which I think started more or less around 2000, when they released the split with Isis and then the '38 Counts of Battery' comp, which basically had everything you had recorded before being with them, so what's the secret for such a long relationship? You still remember how that relationship started?

PD- We knew a lot of the Relapse guys for years before we signed with them, so those friendships had a lot to do with it, but Relapse has also been helpful and honest with us through the years and that means a lot. They're a great label, and they've put out some of the greatest metal records of all time. It's a privilege to work with them.

MH- You guys are not definitely a regular band as you don't play live that often, why does that happen? You guys too busy doing other things? Or you guys not too fans of everything that involves touring or playing live? Did everything that happened in the last couple of years with no chance of playing live, changed the way you see that or not at all?

PD- Since the beginning, we've all had day jobs, so we've never had to rely on the band to pay our bills. Not only has this given us more freedom and leverage creatively, i think it's the main thing that's enabled us to be a band for over two decades, which is not an easy thing to do. The COVID stuff sucked, to be sure, but it didn't really change us. We still go about our business the same way we always have.

MH- 'Head Cage' came in 2018, six years after your previous album, so you guys are not definitely in a hurry to record albums, can you expect a new one in the next couple of months? Or that's still in consideration? How do you see 'Head Cage' when compared to it's predecessor 'Book Burner'? Speaking of 'Book Burner' its message seem nowadays even more appropriate with all this culture cancelling, do you think unfortunately things just tend to become worse and worse?

PD- We're working on a bunch of new stuff, but it's hard to say when it might be released. I think that Head Cage and Book Burner are two very different albums. On BB I think we wanted to go dirty and punk, while HC is more mid paced and sophisticated. Our records are always a reflection of what we're listening to at the time and what we're going through as people. Do things just keep getting worse and worse? I don't know, the media definitely seems to. I try my best to enjoy life in spite of all the nonsense.

MH- Lyric wise, 'Head Cage' seems to be a trip, I just don't know through who's mind, although I'm assuming yours, especially on 'The Adventures of Jason and JR', how the hell did you come up with that one? Usually what inspires you to write them? Do you write them at any time or only after listening to the music you come up with them?

PD- Thank you, I appreciate that! I'm always writing, whether or not I have music. Inspiration is a funny thing, though. It's about as close to magic as anything I've encountered. One minute there's nothing, and then an idea appears out of nowhere, and if I'm lucky and patient enough, I can turn it into something concrete. With that particular song, I had asked Jason from Suppression to do vocals on the album, but I didn't feel that a typical depressing PD lyric would be appropriate for him, as he's a terribly funny and irreverent person. So, I wanted to step out of my comfort zone and do something that was goofier and over the top. Once I wrote the first verse, it just felt so right.

MH- Ok JR, thank you for having us!!! See you in April in Portugal!! Is this your first time here? Any expectations? Leave a message to the crowd which will eagerly be waiting for your show!!! Cheers!!!

PD- It is our first time in Portugal and we're very excited. I hope the crowd is ready to get wild! Thanks again for the interview! Cheers!

With only one Ep and some demos in the 90's these guys gathered a huge cult!! But that scarcity of releases ended when Paul Ledney brought the band back in 2001 and in SWR we will be witnesses of the sixth album 'Crux Simplex' in its rawest form!!! Deliver your soul into your maker!!!

MH- Hey Paul, thank you for having us!! How are you? You are almost ready to embark on a month tour through Europe which starts in Barroselas and ends in Lisbon, prepared to play pretty much every night of that tour? Can you introduce us too who is behind the instruments in Profanatica?

P- I'm good thanks!! So today what I'm gonna do, even though it's like Easter, is like a typical cardio routine, there's a couple hiking spots we go to and I'm just trying to build up cardio before the tour. So my cardio's been getting good, it's probably the best I've been and cause I used to gas out really quick playing drums and vocals and I don't like to limit or pace myself, so the second we start we're pretty much all going as hard as we can and it used to be years ago that on song number one I was fucking just spent and now I'm like 'man, we have 13 more tracks to play, this sucks', so I don't like to take it easy. Our guitarist is Will and he's the one who we just recorded with for Season of Mist, we were kind of hoping it would be out before the tour, but it might not happen. But we are coming either way, we're playing five new tracks off the new album and Adam who pretty much wrote and designed all the last one for season of mist 'Rotting Incarnation of God' he's gonna takeover bass duties for this run. Yeah, so pretty much to play in Profanatica you have to be way better than you need to be if that makes sense coz the structures are so simple, we try to make them as heavy and tight as possible, and you have to come from a death metal background. People coming from like a European type of structure they could never do it, in my opinion if you don't come from a Hard Rock into metal into like death metal background, the picking is different, a lot is different.

MH- So there's a new album supposedly coming out this year through Season of Mist entitled 'Crux Simplex', any news on the release date? Can you tell us anything about the album? Is it already fully recorded? And would you say it follows what you have been doing in previous albums?

P- Yeah, I don't know... They had it for a little bit now and I haven't heard anything maybe they're working behind the scenes to rush it. I asked if at least the digital pre-orders to be out by then so people could hear it so I'm still waiting. Season of Mist they've the masters, they have it for quite a bit now, I guess releasing stuff is also a process, there's huge delays and I think if I'm not mistaken that they received a lot at one time, like more than a couple of bands submitted, they all got in roughly around the same time. No, it's more the other way, so the last one 'Rotting incarnation of God' was more of a wet sound this one is more of a dry sound like Black Death metal rather than you know just straight up black metal or what we call black metal.

MH- I know you are probably sick of talking about the early days of Profanatica, but there's probably someone new to you reading this!! Do you still see that as amazing? That 30 years later there's always new fans to Profanatica? So, let's go back to the 80's in New York where you and John McEntee played together in Revenant, then Incantation and then there's a time when you wanted something rawer and that's how Profanatica arises, did I get it right?

P- I like it, the people that might not like it, older bands maybe right now it's not happening for them, so they don't get to experience it, they just hear about it and they are like fuck these new kids but everybody now has the Internet so they can go back and check what it used to sound like and how it sounds now. Back in the days it was hard for us to go back if we heard about a band in zines, where we heard about it, from writing letters and trading tapes we didn't have that luxury to go back look at all their pre catalogue. So I kind of like the new people that have like a passing interest in black metal or they have one foot in and one foot out, I don't think they're gonna like are shit anyway so I kind of view as, if I hear people like Profanatica I tend to believe that they really like it because we're not really trendy or huge or anything. There might be a few that wear our T-shirts but more often than that they tend to not really like what we're doing. Yep, that's exactly it. There was something else, like John's work ethic was way stronger than ours back then, we came from more a punk background back then but we didn't really give a fuck so we didn't have like a plan per say, let's get T-shirts, let's do a tour, that wasn't in our thoughts, at all. It should have been, you know, looking back many years later like, he wanted to rehearse all the time and write new material and put stuff out, he had like goals, and we had zero goals. It didn't mean we didn't care about the music, we did, when we did the demo, the first one, I thought that's cool, get it out there, it came out the way we wanted it to and that should be enough and it kind of wasn't, we saw all these, what we called back then like mediocre bands passing us in status because they were working a lot harder than us. I didn't get it back then.

MH- New York in the 80's was quite a rough place to live (at least if we believe the shows and films which portray that time), can you tell us if you had that feeling has well? Can you tell us also what inspired that hatred for Christianity that you spew in Profanatica's music?

P- I was more kind in the suburbs, but I've spent a lot of time in the city. We were always kind of like safe, let's say, but when I used to go to shows in New York, you were always on guard cause the shows were dangerous especially more punk shows and I've always said this, that back in the mid-80s, maybe starting

in 85 to maybe 89, that might be pushing it, but 85 and 86, there were real Nazis at shows like I don't really see them now not that I'm looking for them but the people today who are called Nazis, back then in the 80s these people were about it 100%, if they did not like the way you looked they would just like stomp you. They were scarier back then, when I left the scene a little bit, I wanna say like 94 to 2000, when I came back, I couldn't believe what I saw, like everybody was so accepting of everybody else and you kinda couldn't get away with that back then, you know? It's definitely better and safer now to go to shows. So, the surrounding scenes where you'd have to park or come in were dangerous, it wasn't really so much the metal crowd or the punk crowd that everybody kinda stopped together, it was like where you were driving into or taking the train into to go to the show, that was kind of dangerous, there're places in New York you just didn't really go or stop at. The institution and hypocrisy of Christianity, I just could never get behind it, even as a kid I would always ask questions and it's like the number one problem or one of the biggest problems I could see was the hypocrisy of it. I always like stood against it and even kind of before I got into Hard Rock and Metal, like in the late 70s, I was against it and I am still kind of, believe it or not, like even have a job and a family I'm still totally annoyed by it.

MH- Then there's the story of 'The Raping of the Virgin Mary' which unfortunately never saw the light of day, can you tell us what happened and why you them folded Profanatica and created Havohej? You returned in 2001 with Profanatica, what led to that? You saw that there was quite a big cult around the band, and it was time to bring it back from the dead?

P- Yep, I mean there're two people responsible for the destruction of those master tapes, I can't name them but if you do your research, you could find it. One of them is no longer with us and one of them is and this is another thing about work ethic, that had I had that strong work ethic back then, I would of just pushed through and the guy who ran the studio had no idea what happened until many years later but he urged me to get stand-in musicians to redo it after we had pretty much done it and all I can say is the members that I was with at the time used a large magnet, coz we recorded on 2 inch tape, and ran the magnet when the guy from the studio took a break and destroyed the tapes, unfortunately. All we have is what came out on the best of compilation on Hells headbangers that is drums, vocals and just scratch guitar and the reason, I guess that happened, was I was putting a lot of pressure on those two to finish it and I would show up at the studio, they wouldn't be there, they couldn't get the timing right, they weren't the greatest musicians at the time and I was vocal about it and the guy at the studio, that engineer, he's no longer with us too but he said I have to urge you to finish this, it's really important that you do it and at the time I was kind of beaten down and I was like fuck this shit, you know? I just put all that time and energy into doing these like 10 songs, there is a tape out there that I've been trying to get for many, many years and it features more tracks that are not on that compilation. I just can't get the tape which I'm still working on get it. One person has it, he's an old friend, I asked him to hold on to the tape for safe keeping and he just refuses to give it back, unbelievable story! He knows he has it, he knows it's wrong, I tried to like appeal to girls he was dating, is married now, two or three different girls, I said could you ask so and so they give me my property back, this is what happened and I don't know if it's making him feel important, I don't know if it's still under his bed. I do know it popped up for sale on Discogs couple of times he was trying to sell it for $1200 or something. Nothing like that really, because I wasn't really in touch with any of the people that I traded with or that told me to come back, it was actually, believe it or not, my wife who talked me into doing it again, which was pretty cool, you usually get the opposite like 'you need to stop this shit' but she's said 'it's obvious you're not done, like if you wanna do this, keep doing it'. Stuff that's coming out, in my opinion from like 1995 to 2001 was the worst of the worst shit except for maybe Black Witchery, in my opinion. I was like that time period goes to show you like how everybody's different, that was for a lot of people like a magical time period, for me I'm like this stuff coming out, this is utter bullshit with the keyboards and I'm like what is this? It's definitely different, the moon is such a great concept, I get it, but back in 1990, I tell this story and people are just sick of it but everybody had their own way of doing things in their own style, you had us, Rotting Christ, Beherit, Blasphemy or Impaled Nazarene, everybody had their own kind of individual sound and then I started seeing the copycats, from let's say 96 to 2001, it could've been all the same band as far as I'm concerned but I notice that, I mean, I'm not stupid, people would be 'how come you don't like this sound?' that sound is fine for one band but when you have like 120 bands with the same logo, the same attire I don't like it, it's kind of watching the same movie that's been re copied.

MH- Between Profanatica and Havohej you have been for over 30 years unleashing music, how do you see the path you have travelled so far? Is it been satisfying? Any regrets or life's too short for that?

P- My regret was at like I wasn't working hard like I said, I wasn't working hard enough back in the day that's it and really didn't have a plan or you really don't have any formulas to follow. So, these bands that are like big now, they don't seem better to me, they just seemed like they never went away, and we've seen starts of bands let's say like in the 2000s that are like huge because they just didn't stop doing it, they just kept putting out records and touring, there seems to be nothing special about those bands but it's that constant working that pays off. So far yet yes, I think that we're just like starting to scratch the surface and this sounds crazy but one of my kids was like 'how long are you going to do this?' and I'm like I don't think I've hit our prime yet I know it sounds crazy but I can feel that we have it, like we're hitting harder than we ever did.

MH- Ok Paul, thank you for having us!!! See you in April in Portugal!! Final words are yours!!! Cheers!!!

P- OK I will see you there!! I know that our start date is also the start of our tour and I wish we had a couple of shows on our belt before we played like a fest that size but we'll make it work it should be good. And one more thing, I don't know who the artist is who's been doing the logos but I like what that guy is been doing, like taking time to, kind of doing individual pieces for all the bands for the fest so that's pretty cool stuff, it seems to fit so I kind of like that, when people do individual little sections for the bands which I thought was pretty cool!!

Necrobode is a project born in the stenchy fiery pits of Portugal!! After a demo in 2011 they released their debut album, 'Sob o Feitiço do Necrobode', two years later through Iron Bonehead, who was responsible also for their split with Nadsvest in 2021. Not a lot more is known about them (or it is but we are sworn to secrecy by the man below) as their Internet footsteps is non-existent!! So, make a deal with the devil and do not miss this fiery ritual at SWR!!!

I have to be honest and say I don't much about these guys from Porto!! I think some of them played with other projects in Barroselas like Plus Ultra, but I'm not 100% sure!! They don't use guitars, only bass, drums and vocals and have released their debut album, 'Eye 18' in 2020 through Lovers & Lollypops!! If you want to know more about them, go and see them at the SWR XXIII!!

METAL HORDE ZINE #29

New issue comes packing interviews with Conviction, Ensanguinate, Evil Madness, In Grief, Old Temple, The Nightstalker & ThrashWall! Also, plenty of CD, Vinyl, Live, Zine, Tapes and Books reviews in 76 A5 filthy pages!! Plus, a collectible 8-page fascicle on the Portuguese scene!!!

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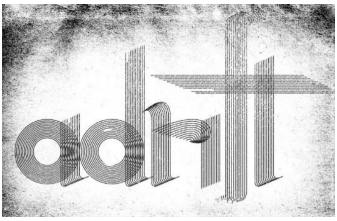


These guys arrive from Spain and their music is quite difficult to label as it has a bit of everything. If you find it appealing, go check them out because we certainly will!!!

MH- Hey guys, how is everything? What's been happening lately in the Adrift HQ? After a couple of years of strangeness, things seem to be a bit more 'normal' now, how did you cope with all this shit situation we endured in the past 2/3 years? Take the time and present us who are the renegades behind the instruments in Adrift!!

ADR- Hi!! First of all thanks for the interview and for your time. Well, things are going their way once everything has resumed, we are a band that take things very calmly and we think that this way of doing things has helped us with all this that happened. Adrift are Jaime on drums, that has played in other bands like Codo, Giganto, Another Kind of Dead and some projects, Jorge on guitar and vocals, he has also played in El Paramo, Gente mayor, Sonnöv and recently vocals, keyboards and guitar in a new project called Loma Baja, Dani on bass, he was also a bassist in Aathma and currently also plays in Voul, David on guitar was in bands like Sou Edipo, El Paramo sharing guitars with Jorge and currently plays in Toundra.

MH- Your story spans for over two decades, what are your memories from those early days when the band started? What lead to the creation of Adrift? I think the four of you have been together for almost (or maybe even the 20) 20 years, which is more than many marriages last eheh, so what's the secret for your longevity as a quartet?

ADR- Our first memories are a young band that wanted to rehearse every time and experiment with our instruments trying new thing. We played everywhere we can and knew a lot of nice people that most of them are still good friends. Jaime and Jorge, that are brothers, was looking to make a band and when they meet Dani quickly started the band. I think that the first day we meet we talked about it. We think that the secret of our longevity is to do always what we want, taking our time and enjoying what we do. We like to take our time to make the albums trying to avoid tough schedules.

MH- When you look back to the path you've travelled so far with Adrift in these two decades, how do you feel? Any regrets or too life too damn short for regrets? How different would you say is the band that recorded 'Austero' in 2004 from the one which put 'Pure' out in 2019? Older and wiser? Eheh One thing we can hear is that the songs got bigger and more intricate from work to work, just a consequence of your evolution as a band and as musicians?

ADR- When you look back always you will find things that could be done in a different way but at least we are what we are because it so we don't have regrets. The band that recorded Austero was naiver and not experienced but very excited to make and play new things, so we continued on that kind of work but now we are more experienced and know better how to make songs. Also, we like to listen all kind of music and during all that time our tastes have been growing.

MH- 'Pure', your third album, took seven years to come after 'Black Heart Bleeds Black', you guys are not a band which go often to studio to record, why's that? Just life getting in the way? Or you are perfectionists that don't like to go to studio without have everything very well planned? Like the saying 'Perfection takes time'? Speaking of studio, where did you record 'Pure' and how was the experience?

ADR- As we told before, we like to take our time to make the albums but not because we are perfectionists. It's more about when the songs go on and when we want to make songs. We can be practicing a new song for months, but we use to make it in four o five days, the thing is that we like to play it and see what the song wants. Sometimes we got it fast but other times we need to listen the song with the perspective of time to make decision for the way it have to take. We recorded Pure in Ultramarinos costa brava Studios (Barcelona) with Santi Garcia, that was the first time we worked with him, We knew about his work and how he can get all the best of us. was amazing and really easy from the beginning.

MH- You probably didn't have a lot of time to promote 'Pure' as less than a year after its release the world turned into shit, so you taking the time now to playing it live? How difficult is to promote an album without playing it live? Reviews wise, how were they? Did people/media receive the album with positive reviews?

ADR- Well, the album was promoted by the people from the label, they did a very good job, we only had a half a year to play a few gigs but soon after it came out everything changed for us and we had to wait to be able to play again it live, all the reviews that we read was very positives and one thing that's important to us is that many people consider that we continue on the path that we had opened.

MH- Your more recent work is a couple of tracks for a very interesting release which is a boxset of 12 split 7's released by a label called Spinda Recs, how did happen the chance to be in this special release? And what's your opinion on the overall result of it? Your songs are quite short, for your standards ahah, so you just wanted to do something different from what you usually deliver in your albums?

ADR- As you say that's an interesting release and for us was the same thought, when they contacted us it seemed like a very good idea, we really like these people who do this kind of thing with that love and for us was a chance to do something different, It was a project that we enjoyed a lot.

MH- Ok guys, thank you for having us!!! After the postponement you finally coming to Barroselas, any expectations for this gig? I think you have played Portugal before, any good memories? Leave a message to the crowd which is going to witness your show in Barroselas!!! Cheers!!!

ADR- We really want to play and go back to Portugal, it's a wonderful country, we have very nice memories from the last time we were in Braga, the people are very friendly and very helpful, what more can we ask for? Thank you very much, people of Barroselas, very soon we will enjoy together and we hope to give our best because you deserve it. The best!!!

basalto

Basalt is a volcanic rock which as a fact is denser than most others. And the band which comes from Viseu brings that density to extremity. I've heard no two shows from them are the same, so let's check them out, yes?

MH- Hi guys, how is everything? Present us who is the people behind the instruments in Basalto!!!

B- Hi Nuno, all ok thanks!!! Basalto is on *guitar and vocals António Baptista, on drums is João Lugatte and on the bass is Nuno Mendonça.*

MH- Basalto started to take the first steps in 2015, right? How did the 3 individuals that make up Basalto meet and what led you to work together? Did the name come from someone passionate about rocks or was it a name that they thought would fit well with what they were doing musically and also a way of identifying with the place of origin of the band?

B- João was abroad for a few years and when he returned to Viseu we started to playthings up. At the time Angriff had already stopped for a while and I was in the mood to get back to jamming. It was good because João has a way and style of playing that allowed us to look for other ways. Nuno is my son-in-law, so it was about combining business with pleasure. In terms of name, we were looking for something that would express weight and solidity, until Basalto came up, and that's how it stayed. Nuno is from the Azores, what's not missing there is Basalt eheh...

MH- 3 albums in about 5 years is a pretty good record, a sign that things are going well in rehearsals? Your music is not very easy to label, do you consider this a mission accomplished? Eheheh Can it be said that the amalgamation of influences in the band is a mirror of you as music fans?

B- Yes, we have worked well. We feel good with each other, everyone is focused, we rehearse at least once a week, which makes things appear easily and without much effort. We really enjoy composing and trying new soundscapes. And yes, I think it's a mirror of what each of us hears too.

MH- After three albums, in 2020 you edited an EP with two songs called 'Cólera', which came out on vinyl through two national labels, Doomed Records (which I think belongs to one of you at least) and Bonesaw Entertainment, how did this opportunity come about and how was the EP received by the Underground? Can we see this most recent EP as another natural step in your evolution?

B- "Cólera" appears as an EP by our decision. Perhaps due to the phase we were going through, it made sense for us to put out something different from what we usually do, hence the option for vinyl. It was something new for us and we had the support of Doomed Records (which is António Baptista's label) and Bonesaw Entertainment. Reactions were quite positive, both for the format itself and for the themes. It was really our decision to release it only on vinyl and in a very limited edition. If this edition was a natural step in our evolution... musically yes, I think it's natural for the band to evolve from album to album and try to reinvent itself so as not to make albums the same as each other.

MH- Your third album 'Odor' came out in 2019, any idea when its successor might see the light of day? Do you already have some ideas lined up? Or after the time the pandemic forced you to stay at home, the idea is to play live as much as possible?

B - Yes, our idea is always to play live as much as possible, let's see what we can do in the near future. The follow-up to "Cólera" is already recorded and in production right now. A date has not yet been announced, but the expectation will be to get the record outside before the performance in Barroselas. We'll see. The album will be called "Purga" and it was recorded in live mode, all instruments at the same time, including the voice, without a metronome and in the most natural way possible. A take of eight new songs to show the crowd.

MH- Well guys, we reached the end of this short trip!! Thanks for your time!! Premiere in Barroselas, right? What are your expectations? And what can the crowd that will attend your concert expect? Last words are yours and see you in Barroselas for some beers!!!

B - Yes, debut in Barroselas, eheh. Wow, we are preparing a set based on the new album and given the conditions presented by Barroselas over the years to all bands, we believe it will be a unique moment and concert in the band's career. Let's see if everything goes as planned eheh!! A hug and let's drink some beers!!!

This young Galician band brings to the table of SWR a powerful Death Metal which we would be fools not to go and witness!! After an album in 2019, they came back last year with a demo that will reduce us to a pulp!!!

MH- Hello, how are you? What has been going on at Infrahumano's QG? From what I've read, you were without a drummer, have you been able to find one or are you surviving with a session member for now? Time for some presentations, who are the three or four Infrahumanos behind the instruments?

I- Hello, thank you for this space and for giving us the possibility to talk a little about us. It's true, our former drummer left us towards the end of 2020 to focus on other active projects he had. Since then, we have started looking for someone to replace him. At the moment we have not found anyone to complete the formation, and so we continue to collaborate with him as a session musician. The others are Maury, vocals and bass, ex-Overdose of Hate and, before, Catalepsy (Chile); Alex, guitar, ex-23 Ways to Hell; and Fabio, guitar, ex-Cadalso, ex-Desolate.

MH- Your story began around 2014, what led to the creation of Infrahumano? Did you have a specific kind of sonority in mind when the band was created or did you just want to see what would come out of your ideas? You guys were a trio until 2017, when Alex was added on second guitar, what led to the onboarding? Did you realize that for your type of sonority you needed two guitars?

I- Maury and I, Fabio, met at the end of 2014 with the idea of setting up a Death/Thrash Metal band mixing old influences (Morbid Angel, Suffocation, etc.) with more modern styles. We immediately started composing to shape our ideas. We used to see concerts in a venue (already closed) and there we met Damian, our drummer. Shortly after we went on stage for the first time, while we continued composing the songs that would end up forming '1000 Eyes', our first demo (2017). It was at that moment that we considered giving more strength to our sound, incorporating a second guitarist, Alex.

MH- In 2019 you released your debut album, I think everything, except for the production, was done by you, how was the experience? The production was in charge of Zoilo in his studios, did everything go according to plan? Or did you have to improvise a little here and there? How was the album received by the media?

I- Exactly, two years after completing our training, we brought to light 'Echoes of Decay', debut album presented in Vigo in September 2019. We had clear ideas and the work well prepared, so everything went according to plan. The collaboration with Zoilo was enriching for the band: he understood what we wanted, and we are satisfied with the result. It represents an important moment for the band, the first goal on this path as a group. We had positive reviews, both on paper zines and on websites specializing in underground. By the way, the Romanian magazine Slowly We Rot has positively reviewed both the promo of the album, as well as the next demo (Across the Void, 2022) and we have received very good reviews on the platforms on which we have shared our music.

MH- Last year you released a demo entitled 'Across The Void', with four songs, where did you record it? In Metal Archives there is no mention of a drummer, you programmed it or is there a drummer but by forgetfulness is not mentioned there? How do you see the demo compared to the album? Would you say it continues on the path of your previous releases?

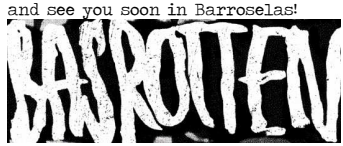
I- Yes, as we said, in 2022 we have released our demo Across the Void, recorded live in a studio. The drums have been recorded by Damián, who continues as a session musician. And it wasn't by forgetfulness if it's not in Metal Archives, ahahahah, he just doesn't officially belong to the project. For us this demo is the natural continuation towards our next LP, which we have been working on for months.

MH- As for the lyrics, what inspired you to write the three tracks (since one is an introduction) that were recorded in the demo? On the subject, would you say that the tracks on the demo are connected to those on the album or are they very different?

I- Naturally, everything evolves, our sound and our lyrics, although we continue to maintain the themes we developed in our previous works. These are not very far from how Echoes of Decay sounds, but they do represent a preview of what will be our next album.

MH- Well, we have reached the end!! I guess this won't be your first concert in Portugal, but I may be wrong, but I'm sure it's the first in Barroselas, what do you expect from it? Last words are yours and see you in the SWR!!!! Greetings!!!

I- We have played several times in Portugal and have always had a warm welcome. We love to play in your lands. It will be our first time at the SWR Metal Fest, so we are very happy, since we had been summoned to play in the 2020 edition and obviously due to the pandemic we had to wait until this year. We are excited to take our music to a festival of this magnitude and prestige, as well as being able to see great names of international extreme metal. We say goodbye thanking you for this opportunity and see you soon in Barroselas!



Grind is protest and action, and these guys from Lisbon sure put their hands where their mouths are. 'Surge' was praised as one of the best Grind albums in 2020 so let's check them out and catch the message!!!

MH- Hey guys, welcome to this special edition of Metal Horde!! What's been going on around your headquarters? Introduce us to who Bas Rotten are and what does each of you does in the band?

BR - Alive! Now news - we come from a prolonged period of grinding (a lot of effort for each result). However,

coincidentally, there is something new about what "each one of us does in the band" that will make the concert at SWR unique - we are short on voice availability and will play with several guest vocalists.

MH- How did Bas Rotten come about? What led you to create this portent of destruction? Was the world in need of a kick in the ass? Did you guys know each other before forming the band? How were those first rehearsals?

BR - Thank you for the words. The band starts with 3 longtime friends from Portimão plus another member from Lagos who came from the late Utopium. Rehearsals started at the JAPE studios in Moscavide (Loures). We mixed 'pumping iron' with rehearsals and for some reason we were stopped by the PSP many times (they stuck 50 bullets inside a Megane just like ours a while ago in front of the house where we all lived). It was hard to explain to cops why we had drum pedals and dumbbells in the trunk. We have members from Oeste, Amadora and Brasília, all from different musical backgrounds, from thrash, hardcore, death metal and grindcore. The aim was always to have fun and create the band with the most intensity and swing as possible, without moments of rest. We thought maybe that was also the spirit of some proto-grindcore/ thrashcore bands like Cryptic Slaugther, Lärm, Siege, DRI, Electro Hippies. Perhaps it was Pedra from Grog or Simão from Namek who wrote a description of grindcore: "it is sound played faster and with more intensity than the brain allows to follow", or in the words of Sore Throat "unhindered by talent" - we are not a grindcore band, but we subscribe to certain principles like these. The band comes on a wave of other bands like Manferior and Röädscüm, from whom I think we learned mutually (for example, the genuineness and dedication to all artistic aspects of the underground of the former, and the pomp and live delivery of the latter). It is simultaneous with the emergence of our second home, the Disgraça social center, which gave us the opportunity to quickly gain momentum with many concerts there that showed us that anything is possible - our knowledge and cult of the underground grew there and 1 year after the first concerts we were doing a self-booked (DIY) tour that took us with Manferior (the best band in the world) to play in the Pyrenees for semi-hermit communities; and 2 years later we played 17 dates together in the Czech Republic and back by van. There we witnessed the incredible things that people build in mutual support and love for this medium (entire factories occupied and converted into concert halls, incredible levels of generosity and selflessness in supporting the existence of a circuit and spaces). Bas Rotten lives off the energy that its members give us and we are all at the service of the underground - today the members are involved in promoting concerts and making spaces more dynamic. We hope that this will be very visible at this concert at SWR.

MH- Grind and Punk are perhaps the most interventionist musical forms, in your case what can we find in your lyrics? Is it a globalist view or more identified with the country where you live? With the world going downhill the way it is, do you think it's increasingly necessary for musicians (and other entertainers) to have a say in the shit that's going on?

BR - What can be found in our lyrics are more questions than answers. One of the main themes is the hubris "What are the insecurities hidden behind a speech of courage and strength of a ruffian athlete or the speeches of the tough guys of Hardcore, Punk, Metal?" "Why does anyone get addicted to social media approval mechanisms, or why are we fascinated by violence?" We focus on other classic themes such as the destruction of the environment, fascist dehumanizations, the neo-liberal misery of salaried work, vanities, mistrust and alienation promoted by algorithms. In the lyrics we do not always deal with these themes explicitly, but with allegories as in the single "Machine", or from the perspective of personal consequences as in "The Blow". We are not inventing anything new, because in our type of sound for decades there have been lyrics like "I'm a penny waiting for change" (Righteous Pigs) and "Storm of Stress" (Terrorizer). Local or global? We have Bas Rotten members in different countries, we don't like borders so our perspective tries to be global but has a local point of view - we are in Lisbon where thousands of immigrants flow at this time and it doesn't matter where they come from - whether from Indonesia or Iran - if they are into metal there is an immediate cross-cultural affinity. Regarding the last question, it is difficult to answer, but it seems to us that we can start with Metal, which is coming of age and consolidating itself as a niche and that is why we have to take care of our homework - metal has always been a haven - and we must prevent it from being a vehicle for the opposite. Still on this topic, we are going to donate the amount received in the SWR to an institution for the support and integration of refugees in Finland, Pakolaisneuvonta.

MH- 'Surge' your debut album came out in 2020, when we were in the middle of a pandemic that basically froze us for a couple of years, how complicated was it to promote the album, seeing as there were no live shows? Even with these problems the album was very well received and with excellent reviews in publications such as Decibel, Loud or Zero Tolerance, so what balance do you make of the promotion of 'Surge' so far?

BR - Interesting these examples of publications ... The pandemic has paradoxically allowed us to dedicate more of our personal effort to sending promotional segments to magazines and radio programs. This led us to promote in a less natural way for us. For us, what would be more natural would be a fun tour like the one in 2019. Decibel and Zero Tolerance are commercial media that work in this logic and we got in touch as part of that self-promotion effort from the confinement couch, and it stuck. We had some funny examples like Arte Sonora and WAV that allowed us to give an absolute

KO to our competitors B-Fachada and Sérgio Godinho that year. It was also cool getting sincere support and promotion help from well-established bands like Dokuga, Grog and Vai-te Foder.

MH- Well, we have reached the end of this short journey!! Thanks for your time!! I think this will be your first time at SWR, what expectations do you have? And what can the crowd that will attend your concert expect? Last words are yours and see you in Barroselas for some beers!!!

BR - We are doing everything to make it a special experience for everyone. Playing at SWR is the first time but we really enjoy coming to the festival as an audience for many years now. This year as usual the lineup is great with lots of good bands and just one sly band (not too bad). The best will be the environment and right off the bat with Prayers of Sanity, Nagasaki Sunrise, and Pledge. Thanks to you guys at MH for supporting us at our shows both times we did the UK mini-tour, and for the good talks at The Dev - all because Alex "Wartank" told us to get in touch you were "cool people". And thanks for this interview!

Norway isn't very known for its Doom Metal scene but these guys have been putting it in the map since 2004. Last year they released the awesome 'Born Demon', so time for us to witness them live and sell our souls to Doom!!!

MH- Hey Olav, what's up? New album out, so time to hit the road, right? Looking forward to that, after a couple of years where things were quite different? To start this please present us the three people behind the instruments in Sahg!!

Olav- Yes, sure. Sahg has changed from a four-piece to a three-piece, which has changed the band a lot. We went through quite a process before we cracked the code of the Toxic Trio, but now it feels like the natural edition of Sahg. The new album is out, and it proves that the transition was successful and that Sahg has turned into a new and stronger version of itself. Mads Lilletvedt handles the drums, as he did on the previous album, *Memento Mori*. He has grown into a very central part of the band, and delivers pure thunder, as well as contributing with backing vocals. Tony Vetaas handles bass guitar and backing vocals, as he has done since 2011. A solid and defining part of the trio, and a beast to watch on stage. I take care of the guitars and lead vocals, as always. Becoming the only guitarist in the band was a challenge, but it has turned me into a much better and more diverse guitar player. The process has given us a lot of confidence, which shows both on record and in concert.

MH- The story of Sahg starts almost twenty years ago when the band was formed by you and a couple of more people in Bergen, Norway, so how did that happen? What are your memories from those early days of Sahg? As it usually happens, there were a couple of changes, would you say that changed in any way your original idea for Sahg? Or the fact you are the main force behind Sahg keeps those ideas on its original path?

O- The band came together one late night at Garage, the late infamous rock joint in Bergen. We were a bunch of guys from different bands just hanging out and having a few beers, while we discussed the idea of starting a band that went back to the roots of heavy metal and take inspiration from the early, traditional heavy metal bands. At the time, we were in bands from very different ends of metal, from Audrey Horne to Gorgoroth. But we all shared the urge to explore the more traditional kind of heavy metal. So the first album is a very accurate image of what we were trying to do, trad heavy metal, with dark, Nordic vibes and doom influences from bands like Pentagram and Black Sabbath. As with most bands lasting almost 20 years, Sahg has changed a lot, with members coming and going. That has also changed our musical approach, going from doomy and occult, into more straight-forward heavy metal, and further into the prog world. But we always stayed true to the basic idea of renewing the original idea of what heavy metal was at its birth. The funny thing is, now, with the new album *Born Demon*, it feels like we are back pretty close to where we started almost 20 years ago. So, we have gone full circle, I guess.

MH- Sahg story was built throughout the past twenty years with six albums and concerts all over Europe (and a couple in North America), so how do you see these two decades that have passed? When you look back do you think all the pains and troubles are worth the while? I think it was Chuck Palahniuk that wrote: 'We all die. The goal isn't to live forever. The goal is to create something that will', do you hope you've accomplished that with Sahg?

O- Chuck Palahniuk's quote hits the spot exactly. For me, life is about creating. Creating a legacy of music and art that can give meaning and even make a difference to people. The beauty of music, is that once it is out there, it never goes away. It will continue to exist forever in some form. And the journey towards creating such a legacy, isn't always easy. But it's not supposed to be easy. The best things are a result of struggle and hard work. That's when you put enough heart and soul into your work to make it good. So, yes. I think the journey Sahg has been through so far has been worth-while. We haven't had the greatest success, but we have been able to keep it going, put out a lot of music and tour the world. More important than what most people consider as success, is to stay true to your vision and your principles. And I am proud to say that Sahg has always done that, and will continue to do so in the years to come.

MH- Your sixth album 'Born Demon' was released just a few months ago, how have been the reactions to it in these first months? This is the first album Sahg has written and recorded it as a trio, so how different do you think it is from your previous offers? When I was listening to it, it sounded a bit more direct and heavier than 'Memento Mori', was that a reflection of that change into a trio? Or was it also a conscious effort of going a bit more 'old school'?

O- The reactions have been great. Very good reviews and lots of positive reactions from fans. It's great to be back with such a proud effort, when people respond like that and appreciate what we have

created. I am very satisfied with how the new trio energy comes through on the album. Being a three-piece requires even more energy and effort from each member, and I think *Born Demon* reflects that. It also requires a different approach on song-writing, because the circumstances are changed and we have fewer assets available to build with. Due to that, the songs are simpler in form and texture. But like with cooking, simple is often the best, as long as the ingredients and the way you prepare them are top level. So we have put a lot of effort into writing and rewriting each part of each song, and been very picky about not settling for 'good enough'. Every riff, every verse, every refrain, every instrumental part had to be great, 'good' just isn't good enough. Another focus point was performance. We really pushed ourselves and each other to perform at the peak of our abilities in the studio. Again, 'good enough' wasn't good enough. It had to be great. And when your standards are 'great', the album turns out great. So yes, a consequence is that it sounds heavier and more direct than for example *Memento Mori*, where our focus was a bit different. *Memento* was a more intricate, 'clever' album, I would say. At least, that was the intention. Also, when we started working on *Born Demon,* we felt a bit fed up with the sophisticated prog trail that we had been following on the couple of previous albums. We wanted to strip things back down, get rid of the extra layers, and make a pure and simple heavy metal album, cooked with quality ingredients.

MH- 'Born Demon' reminds me of the debate in philosophy about humans being born evil or not, would you say the album dwells on that as well? Do you think all humans are born with an evil side and then it's their choices and what surrounds them, that make that evil side victorious over the good side or some humans are just born evil and no matter what happens they will turn into evil grown-ups? Are all the songs in the album connected between themselves or each fight a different battle?

O- Yes, the album claims that all human beings are born with an evil side, which is already a part of us before we start learning what is good and evil. But all human beings are also born with a good side. So, it depends on what we experience in life, what we are taught and raised to think and behave like, what values we choose to live by, whether we end up as being good or bad people. Then again, nothing is completely black and white, so all people will always have a good and a bad side. The question is the balance between the two. The bigger picture, though, is how this affects our lives and the condition of the planet. The underlying theme here, is that our evil sides is the reason for the destruction and bad decisions which have lead us into the crisis we now face, with climate changes and poorer living conditions for all living creatures, including ourselves. That raises the idea that human beings are not only destructive, but also self-destructive, which suggests that our evil side eventually gets the upper hand. All the songs on *Born Demon* relates to this in one way or the other. Sometimes the lyrics touch in on the big, serious themes, like *Black Cross on the Moon* and *Destroyer of the Earth*. Other times the lyrics are a bit cheekier and are basically fictive stories about people making bad decisions that lead them into unfortunate situations. For example, *Fall Into the Fire*, which is a story about somebody who goes out to drink one night and hooks up with a lady who turns out to be the Devil's daughter. Pretty bad news, since daddy doesn't concur, and decides to punish the poor bastard in Hell for the rest of eternity. Not a great move. So don't chat up the Devil's daughter, kids! Stay off!

MH- Ok guys, thank you for having us!!! See you in April in Portugal!! Leave a message to the crowd which is going to witness the unleashing of the Toxic Trio in Barroselas!!! Cheerio!!!

O- Time for the first Toxic viking raid in Portugal, and it will be brutal! We can't wait to face the Portuguese crowd and give you a show to remember. See you all soon!

Arriving from the United States and practising a challenging Black Death Metal, these guys are a force to reckon with. Portugal is going to be hit by a massive riff storm when they set their feet on the stage!!!!

MH- Hey guys, what's up? After a few years of uncertainty, 2022 seems to have been a very busy year for you guys, beside a split release, you also went on a European tour through eleven countries, played Maryland Deathfest and then finished the year with some US dates, tired or was it awesome to be able to be back on the road doing what you probably love the most, which is playing your music? Presentation time, who are the three sufferers behind the instruments in Suffering Hour?

SH- Yeah, 2022 was our busiest year yet! We were eager to get out there and properly promote The Cyclic Reckoning, which was released back in February of 2021, so we had some catching up to do. We wanted to play as many shows in as many different cities as we could. It was incredibly awesome, but we are definitely pretty tired now as far as touring goes. This year in 2023 we're only doing a select few fests and one off shows while we recoup and start preparing for the whole process of making our third album. Suffering Hour is me, Dylan (DgS) on bass and vocals. Josh (YhA) on guitar, and Jason (IsN) on Drums.

MH- So, even if Suffering Hours exists now for a full decade, your story goes a couple of years back when you started Compassion Dies in 2010 as a quartet, so how did the three of you meet in the first place? And why did you decide to continue the band and subsequentially change the name to Suffering Hour? For a dozen years that you never had a line-up change, which is quite a feat in the Underground scene, so what's the secret?

SH- I actually first met the other guitarist that Josh and Jason were working with at the time at a motorcycle show of all places. From there we all connected online and they eventually invited me to jam as they were looking for a bassist. Shortly after the other guitarist

left me, Josh and Jason just decided to keep going as a 3 piece and we've never looked back or considered having another member. We played a lot of small local gigs as Compassion Dies for a couple years and eventually decided to change the name when we wanted to get more serious about it. The secret to it? Honestly, we just all became best friends and the friendship evolved into a brotherhood that goes far beyond the working relationship in the band.

MH- You've been a very consistent band, when speaking of releases, every couple of years you release something, do you think the pandemic helped on maintaining that consistency as you couldn't play gigs that much? The last thing to come out of your cave was a couple of tracks for a split with Irish horde Malthusian, how did happen the chance to hook up with them for that split? Your last track is a cover of a band called Mighty Sphincter, which I was completely unaware of it, until you put it in my radar, so who are they and why did you decide to cover it?

SH- The pandemic hitting definitely allowed for the split to get released as soon after The Cyclic Reckoning as it did. Cyclic was just being finished up in the first half of 2020 but got delayed a bit until February of 2021 and by then we were already working on the split. I think there's gonna be a much longer gap of time now though before the next release. The idea to do the split just came from me and Matt from Malthusian chatting and reminiscing about the European tour we did with them in September of 2019. We figured it would be cool to put together a special release of some new songs we had cooking. It came together very smoothly as me and Matt have very similar visions in terms of sound and aesthetic. I did the mix for both sides and we even used art from the tour poster in the layout as well as a photo we all took together in Poland. Even more ties to the relationship we developed with Malthusian are in the fact that we chose to cover the Mighty Sphincter tune. They showed us them on the tour and it absolutely blew our mind. Mighty Sphincter was an old Deathrock band from Arizona. We were just blown away that a band sounded like that in 1985 and thought it would make a killer cover.

MH- Before that split, you released through Profound Lore Recs, your second album, how did you start working with them? How do you see 'The Cyclic Reckoning' when you compare it with 'In Passing Ascension'? Did you write this later one differently or you followed the same path as on your debut? On a personal note, when I listened to your sophomore album, it sounds a bit more oppressive/depressive than your debut, was it a reflection of what was happening in the world at the time you guys wrote it?

SH- We got in contact with Chris at Profound Lore at some point I think way back in early 2019 about putting out our next album, and working with him is as smooth as can possibly be. We are extremely happy there and hope to continue working with him for many more years/releases. I tend to see Cyclic as a pretty natural continuation of our sound from where we left off on the Dwell EP. I would definitely describe it as a little more "lush", "melodic" and "atmospheric" than In Passing, for lack of better terms. I think subconsciously how we're feeling when we're writing definitely affects the end result but more so just in a personal way. We've definitely had a specific formula in place for how we do things and how material gets written and recorded for a while now. So it was all done more or less the same as In passing but it's a formula we're in the process of changing up and tweaking nowadays for future releases.

MH- How was the recording of 'The Cyclic Reckoning'? I think you guys did pretty much everything by yourselves, so how did that go? A lot of bands run from words like evolution or progression but hearing your works, I can't not think of them, as each release delivers more layers into your already very layered sound, you don't see yourselves recording the same album over and over again?

SH- Yeah as I stated above, Cyclic was done using our usual process. Josh first wrote all the music and demoed them. From there me and Jason wrote our own parts based on Josh's initial ideas. The drums were tracked at a very nice high-end studio in Minneapolis called The Library. Then me and Josh recorded all our parts on our own time in our respective home studios. Cyclic definitely has a more layered, thicker sound in general, I would agree. I'm all for progressing and evolving as long as it's done in a natural way, which I think we've been able to pull off extremely well. We will absolutely never record the same album twice.

MH- You seem to have a knack for writing very long songs, 'Dwell', the only song in the EP with the same name had over eighteen minutes and you finished 'The Cyclic Reckoning' with 'The Foundation of Servitude', a sixteen-minute-long claustrophobic tune, what are the biggest challenges on doing such big tunes? Lyric wise, what inspires you to write songs as 'Strongholds of Awakening' or 'Obscuration'?

SH- Yeah, I think Josh has really perfected the art of writing long pieces and keeping them cohesive, dynamic and engaging all at the same time. It can be a little bit daunting to do songs that long but I think we've figured out ways to do them and make them work in a live setting as well. Lyrically it can also be a bit challenging to come up with a concept that fits within that span of time. I do tend to keep my lyrics rather sparse and fit them into the songs in a way that lets the riffs breathe and keeps the music dynamic. My inspiration for lyrics usually comes from my own personal thoughts, observations and experiences. I don't usually take a lot of outside influences for my lyrics. I actually tend to find a lot of my initial lyrical sparks spawn from just hearing the music Josh writes. I usually know very early on when I hear the demos what each song is going to deal with. In the case of those particular tracks, Strongholds is about personal awakening and overcoming mental obstacles. Obscuration is about struggling to find hope and light in the world.

MH- Ok guys, thank you for having us!!! Will this be your first time in Portugal? Any expectations? See you in April in Portugal!! Leave a message to the crowd which is going to witness your devastation in Barroselas!!! Cheers!!!

SH- Yes, this will be our first time in Portugal! This will be a special one off for us and I'm expecting it to be a ripper! Cheers!

Who said Heavy Metal was dead never saw a concert by these guys from Porto!! They bring the speed and the riffs to SWR so don't miss them!!! On a side note, they are pretty good at football as well. Eheh

MH- Hey guys, welcome to this special edition of Metal Horde!! To start, tell us how the tour by the American West Coast was, especially the dates in L.A. and San Francisco, places with a lot of history when talking about Metal! Now, presentation time, who are the four warriors behind the instruments in Wanderer!!!

W - Hey Nuno! Starting by introducing the guys, the formation of the band is me in the voice and one of the guitars, André on the other guitar and backvocals, Rui (Binas) on bass / backvocals and Luis on drums. As for the tour, it was a world of super different experiences from each other... Not that we've had much time to explore, but walking the mega-sloping roads of San Francisco and getting to know the mythical Rainbow in L.A. (bar where Lemmy used to spend time) were moments that marked. In L.A. we played in a record store, which we thought was curious!

MH- We have to go more than a decade behind to get to the beginning of your story, what led you to create Wanderer? Did you have a common passion for Heavy and Speed Metal? Did you know each other before you formed Wanderer? Do you still remember where and with whom was Wanderer's debut concert?

W - As you said, it was the fruit of this common passion! Let's see.. André joined the band through an ad that I put in a music store, Binas we knew from seeing him at concerts and an old band of his called Warchitectt and Luis was already known to us by the time he joined. As for the first concert... few know this but it was at a Halloween party at André's high school, hahah! With other school groups, nothing to do with Heavy Metal!

MH- 'Awakening Force' was your debut album, which came out in July 2020 when we were in the middle of the pandemic, how hard was it to promote it? Or even without being able to play live, did you get your sound to many households? The CD edition was made by the German label Rafchild Records, how did they get interested in releasing your album?

W - The timing to promote the album was terrible, but I think the promotion was well executed, taking into account the feedback inside and outside the last concerts we have given. The contact between us and Raf (owner of Rafchild) was through a mutual friend, Luís Ruivo (who I think you know well!). We proposed to him to release the album, to which he replied quickly as yes.

MH- How do you see 'Awakening Force' when compared to your previous works? Can we talk about a natural evolution from work to work, both of you individually, as well as band? I think André was behind the production table, so how did he do that part? Like a tyrant? Eheh

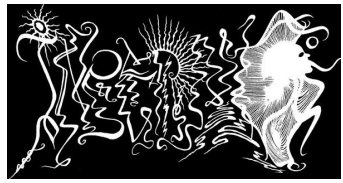
W - I see the album both as a natural progression of the older material, as a solidification of our identity as a band. Yes, André was the service producer and is no tyrant, hahah! He's demanding, yes, but I see it as a quality because it is in our interest to do our best for the sake of the final result. Besides, him being inside of the music composition is a big plus!

MH- You're not a super active band but every three years you release something, just a coincidence or is there an astral plan to be like that? Eheh 2023 is 3 years since the last release, so are you going to break the spell or are we going to have something new from Wanderer this year?

W - Well seen, hahaha! It's a coincidence, but let's see if the prophecy will be fulfilled...

MH- Well, we've reached the end of this short trip!! Thank you for your time!! Debut in Barroselas, since you are usually present as spectators, what are your expectations now that you'll be on stage? Last words are yours and see you in Barroselas for a few beers!!!

W - We thank you, Nuno! I think we're going to feel at home! See you there, cheers!



For almost thirty years that Inferno has been fighting a war for Black Metal and 'Paradeigma' released in 2021 is one more battle which we will have the chance to witness when they get on the stage of the SWR!!!

MH- Greetings from the cold and snowy London, how are you? After a couple of years where the world stopped, Inferno has been again spreading the disease throughout stages all over the old continent, does it feel good to be back on the stage? Can you introduce us to who is behind the instruments in Inferno?

I- Greetings to you as well. Even the earliest rough rehearsals during the pandemics, when there was still a lot of uncertainty about the future of live performances, were spectacular and extremely rewarding. They evoked very powerful emotions within us and we are proud that we are able to translate that live. All has been made possible by the fact that the line-up of Inferno has crystallised into a truly deadly entity. Adramelech, like always, does the vocals. Ska-Gul, is handling guitars together with Morion for many years now. And during the creation of Paradeigma, our long-time friend Sheafraidh (who had been aiding the band earlier), was finally able to join Inferno full-time. There are also a few people helping the band from the shadows with whose we share certain principles and most importantly the vision.

MH- It's been almost three decades since Inferno was created, what memories rush to your mind when you think of those early days? How different would you say was the Adramelech that started Inferno in 1996 to the one nowadays? A couple of years ago your first two demos got re-released by Nigredo Prods, did you listen to it? And if so, how was it to listen to those songs more than 25 years later?

I- Those years were sectarian, full of madness and staunch Black Metal attitude. And since they were also formative, I have been marked for life… though I dare to think I got wiser and more mature since. I occasionally enjoy listening to our old outputs, including the demos, and I am still proud of what we have been able to achieve, despite the possible shortcomings.

MH- You are the only constant throughout the years of Inferno, so how do you see these thirty years that have passed? The change of personnel along the years had any impact on your vision for Inferno? Or not at all? Do you think Inferno evolved in a way that makes you proud of what you have achieved so far? Were you shocked when in 2014 Inferno was nominated for the Czech version of the Grammy awards?

I- Each recording of Inferno is the memento of time when it was created and as such it bears imprints of the personalities involved. My personal vision of true black metal has not really changed but at the same time we have always had an unwritten rule not to record the same album twice. Shock is a strong word. There was a mild surprise at first, then followed the usual controversies and eventually all fuss died down with zero impact (either positive or negative) for the band. Thankfully, the jury ignored the following two albums when released so we have been spared the further circus. Awards like these do not correspond with black metal, after all.

MH- 'Paradeigma (Phosphenes of Aphotic Eternity) released in 2021, is your eighth album, and your first under the banner of Debemur Morti Prods, how did you start working with them? Did the world waking up from the pandemic impacted on how you wrote and recorded this new album? Or it wasn't any different at all compared to previous records? Where did you record it?

I- The majority of creative work had been done before the first lockdowns, however the consequent concert hiatus allowed us to devote ourselves fully to the completion of Paradeigma and other important work related to its release (from recording and working on the graphics to answering loads of interviews and rehearsing). However, before we even started recording, we contacted several Black Metal labels we deemed worthy and asked if they were interested in releasing our new album. After some conversations we decided to join Debemur Morti, who were our number 1. choice anyway. The previous albums were always composed by the guitarist together with a drummer, however this time Ska-Gul created the whole album alone with simple programmed drums. Sheafraidh composed his own drum parts later, which however caused that some songs were partially re-written. We have also initially deviated from the usual modus operandi of recording distorted guitars so at one point the album sounded very different. More ambient and perhaps ghastlier, however we have later decided to record the distorted guitars as well and have Stephen Lockhart to re-amp them at Emissary Studio, where it was also mixed and mastered. Drums were recorded by Sheafraidh in his KSV studio and all the guitar tracks and soundscapes were recorded by Ska-Gul in his home studio.

MH- In a certain way 'Paradeigma' continues the path of your previous records like 'Omniabsence Filled by His Greatness' or 'Gnosis Kardias (Of Transcension and Involution)' where your sound has been evolving to this unique sonority which isn't afraid to experiment with Black Metal and to tread different waters, would you agree with that? Although going through slightly different paths, would you say that they are still identifiable as Inferno's work?

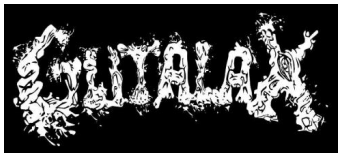
I- Your interpretation is welcome. The scope of our influences has definitely broadened, which is mirrored in the music. But instead of just playing black metal, we are more interested in expressing the genre's sinister essence, if you know what I mean, and that can take innumerable forms.

MH- I've read that the album has a concept influenced by the reading of books as 'Time Reborn' from Lee Smolin, 'The Red Book' by Carl Jung and 'The Cosmos as Self-Creation' by Michal Ajvaz, can you enlighten us a bit on how did those books influenced the writing of the album? Concept wise does it follow the path from your previous work or this one is a complete new and different journey?

I- The books are linked to the concept and to each other by synchronicities (meaningful coincidences). When necessary, they have ignited our imagination and provided signs. Describing the events in-depth would probably fill your whole zine (and take way too much time!) but we have shared more info on that in couple of Paradeigma-related interviews that can be found online. The concept of Paradeigma stands alone, yet there are links to previous works. For example, the devilgod entity of Paradeigma is the protagonist of "The Solitary Immersion Into Autarchic Silence" from the Zos Vel Thagirion split-album (that we did with Devathorn). Its lyrics are based on several ideas presented across Gnosis Kardias, particularly the song "Upheaval of Silence", and brings them to their conclusion.

MH- You are back to Barroselas, after 16 long years, coincidentally, 16 years ago it was my first time in Barroselas and I have great memories of that year, what about you? Last year I had the pleasure of seeing you here in London playing 'Paradeigma' in its entirety, can we expect something like that in Barroselas? Ok, we have reached the end!!! Last words are for you to use!!!

I- I remember how super professional the Barroselas crew was, which certainly wasn't a norm for us back then. Therefore, I am certain, that nothing will prohibit us from making the darkness manifest on Saturday. And yes, we are going to perform Paradeigma in its entirety. Thank you for the interview and enjoy the festival. The war never ends.



Created in 2009 Gutalax is one of the most known names on the Goregrind scene. Even if they are not too prolific (only 3 albums in these 14 years) their shows always assure lots of fun, pig squeals and some danceable moves!!! 'The Shitpendables' is the name of the more recent album from them and will be in heavy rotation in SWR!! If nothing changed that much they will be: Kebab on the bass, Maty on vocals, Kojas on guitar and Mr. Free on drums!!! Let the shit begin!!! And bring the Diarrhero!!!

How many bands do you know that did not release an album and have been existing for over 35 year? Not many for sure and even more having a cult like these guys have!! And finally, they are going to debut in Portugal!! Do not miss it or you'll regret it!!!

MH- Hey guys, how are you? What's been happening lately in the Sadistic Intent HQ? Last year I saw you guys in the London leg of your European tour, so how was to be back in the European stages? Overall how was the tour? Ok, present us who is behind the instruments in Sadistic Intent!!!!

SI- Things are well… Lately, we were working on brand new material but now we're about to get back on stage for the first festival gigs of 2023! Europe was great!! We were out there for nearly a month and looking back, I still recall several Metalheads telling me how much they enjoyed our performances. We even went to places that we'd never been to before and the headbangers were there to reciprocate the energy of Sadistic Intent. On Bass/Vocals is Bay Cortez, Guitars Ernesto Bueno, Drums Arthur Mendiola and also on guitars is I, Rick Cortez.

MH- You guys were created when Death Metal was in its first steps, so what made you guys want to go through that path? You are from Los Angeles, which was a very violent place in the 80's (maybe still today?) with gangs like the 18th Street, Venice 13, White Fence or the Mara Salvatrucha (who I've read were into Metal music) controlling the neighborhoods, so how hard was to grow up in a place like that and do you think all that violence inspired and transpired into your music when you started to play?

SI- Back in 1984, I was actually in class with Tom Araya's (Slayer) little brother as well as sister. I was already a fan of Slayer because when we heard their debut "Show No Mercy" in 1983, we were hooked! So when I got to high school in 1984, this Metalhead came up to me because he seen I was also into Metal. We talked about the bands that we enjoyed and after a while I then asked him, have you ever heard of Slayer? And he told me, that was his brother's band! He showed me his ID card and that's when I seen his name was John Araya! Back in those days, he handed me a Slayer gig flyer, and it stated, "The Fastest and Heaviest Metal band in the USA"! That was the moment I felt very inspired to start a band and I told my brother Bay, we're going to start a band and we're going to be the fastest and heaviest!! Heheh It took a little time but eventually Sadistic Intent became the result of that inspirational moment. Something really quick about that, understand, that was back in the 80's and although we are still relatively fast and heavy, that is no longer our goal today. As far as the violence in Los Angeles, well, we still have some of that today but back then, it was really brutal. We literally had some of our friend's get killed because of gang violence. We're fortunate to have survived some situations where we had guns pulled on us. Honestly, in a way, I do believe that the environment around us kind of pushed us into this new more extreme style of Metal that came to be known as Death Metal. Rather than get into Glam or whatever else, we felt that our music gave us strength! It was like with all that violence and death around us, tough music for a tough reality and Sadistic Intent was a natural result…

MH- Throughout the years you created a very loyal fan base, even without releasing a full-length, I've even read that some of them always ask you guys to never release an album eheh do you think one day you'll disappoint them and release one? Every time I read or speak with someone about Sadistic Intent, people speak of a band that never betrayed the genre and have kept true to themselves and the old ways of Death Metal, do you feel proud when you read things like that or when you talk with your fans?

SI- Yes, some of the Sadistic Intent fans have actually told us not to record the full length! The way they explained it to me was that, Sadistic Intent was sort of like a middle finger to everyone, that we don't care about the rules and they like that about us! I can relate to that interpretation, but I did let them know, we still have more music to offer and before the band comes to an end, we do plan on recording a full length… I am very proud to say that we never strayed from or abandoned our path! Some bands out there tried to fit in with the trends that came and went. Some bands changed their style so much that it was a big disappointment. Finally, some bands broke up and re-formed way later on when Metal made a comeback but if you look at Sadistic Intent, we were there the whole time! Some people would tell us that our style of music was outdated or no longer cool and we honestly never gave a fuck about their stupid opinions!!! Ultimately, we are grateful for our fans, for they are the true Metal diehards who have supported Sadistic Intent, an underground band who never got any help from the "big" labels or their partners in the trendy Metal media. That to me tells me that they are among the most genuine and dedicated Metalheads, NOT like the typical trendy poseurs who only like a band after "everybody" likes them.

MH- Going on that, you have existed, and played, for the last, almost four decades, so how do you see the evolution of the Death Metal genre? From the obscure and dangerous feelings of the early 90's to almost being popular in that decade and after a long passage through the desert being a kind of a trend again? Do you think the true fan can distinguish between the real passionate about Death Metal and those which only show up when the genre is in the top?

SI- Death Metal has certainly evolved over the years. The original Death Metal was actually the same roots of Black Metal as well, an example of that is early Bathory! I remember Quorthon in an interview stating that Bathory was Death Metal! With that example, we believe in order to represent Death Metal, it's imperative to have that essence of darkness. Over the years, we seen things evolve and that original diehard Metal cult from the 80's and early 90's has in a sense, gone under the radar. Over the decades, the vibe of Death Metal has evolved to the point where some kids don't even

think Sadistic Intent is Death Metal, they've actually called us Black Metal… To answer your question about the true fans, I would say yes, they usually would know the difference between the true and the trendy. However, they are very outnumbered by the typical trendy "Metal fan" these days. Sad but true! Fuck it, we remain, the few and the proud…

MH- For the past couple of decades you have been releasing some of your stuff through Iron Pegasus Records, owned by the mighty Costa, so how did that relationship begin? You also own a record store/label called Dark Realm Records, right? Is the physical store still open? If so, has it been hard to keep the store with all the lockdowns and so on?

SI- We first met Costa through the oldschool underground days writing with pen and paper. He had a fanzine called Tales Of The Macabre and he featured Sadistic Intent in there. It was a killer fanzine, he completely had that oldschool essence of the 80's Death/Black Metal scene! Our friendship began sometime in the early 90's and years later when he started Iron Pegasus Records, he asked us if he could release our music. We always appreciated his support over the years and also the fact that he is a true Metal warrior, it was a pleasure to work with him all these years. As far as Dark Realm Records, yes, it is a real physical store that we first opened up back in 1994. In late 1999 we actually got kicked out of our original location for being Satanic! They tried to stop us but we kept our store alive! A couple decades later, yes, when the pandemic hit, we were ordered by the city to close our doors. At first it was like, okay, we understand but after three or four months of that, the reality of bills started to affect us. Our income was literally put to a halt, but the bills never stopped! Fortunately, we had some really commendable owners of our building who actually worked with us during that difficult time to keep us alive. Also, thanks to our families, we made it through the pandemic while many places went out of business…

MH- So like I said almost four decades have passed, so how do you see the road you have travelled so far with Sadistic Intent?? Any regrets or life's too fucking short for that? And speaking of roads, what do you see in the near future for Sadistic Intent? Record some new music (which I've read you have been writing), continue to play where some maniacs want to see you and continuing giving the middle finger to industry for 30 years more? Eheh

SI- When we first started this band, my brother and I were literally still in high school. Back in 1987 I never thought that in the year 2023, Sadistic Intent will still be active and will be appearing at a festival in Portugal! Heheh It's certainly a trip, we've been through a lot of stuff over the years. No, I don't have any regrets. Yes, there were times when things went wrong trusting certain people, but in reality, I look at it as a learning experience. As far as current times, we've been chipping away at the stone with our new music! We're proud of the way things are coming along, it still has the elements that conjure the Sadistic Intent style and sound. To sum things up, we will continue on as long as we physically can but the truth is, nothing lasts forever…

MH- Ok guys, thank you for having us!!! See you in April in Portugal, in which I think it will be your first trip to our small and adorable country, right? You guys have any expectations? Leave a message to the maniacs which are going to witness your ritual in Barroselas!!! Cheers!!!

SI- Thank you for the interview… Yes, this will be our first time in Portugal. At this point, we have been to many countries and honestly, with the reputation of SWR Metalfest, we are expecting a crowd of Extreme Metal diehards who'll appreciate what we do with Sadistic Intent!!! We look forward to seeing all of you out there at the festival, we are going to summon Death Metal Darkness and we anticipate that you shall Join Us…

Horna is the Finnish word for abyss or inferno and that's what these guys from that Nordic country will bring to SWR XXIII. Supported by a thirty year career, ten albums and dozens of splits and EP's, Shautrag and company have built a path which never took into account what others thought or wished. Most recent album 'Kuoleman Kirjo' is one more battle fought and shows a band on top of their game, with more than one hour of duration!! After many years without coming to Portugal, it is going to be a must to have them on the XXIII edition of SWR Barroselas Metalfest!! Expect nothing but grim and relentless Black Metal!!!

With two albums in three years these guys have ascertained themselves as one of the most interesting Death Doom outfits in the most recent years!! And now it is time for us in Portugal to witness it!!! Death is on!!

MH- Hey guys, how are you doing? What's been happening lately by the Mortiferum HQ? After a few strange years (thank you pandemic) how has been the return to 'normality'? After two albums in a couple of years, is 2023 the year to show Mortiferum on the live stage? Presentation time, who is behind the instruments in Mortiferum??

MB- Hey man, I'm good, it's rainy and cold and windy like usual here. I live in Portland, OR right now, so I still commute to Washington a couple times a week for rehearsal, but I live about two hours South. Yeah, we are getting ready to go on tour with our friends Necrot from Oakland, it's going to be their first tour in a few years, so that should be exciting. So we're going to be supporting them and

it's like a West Coast and sort of western US one, we are going to do a few California shows and also Denver, Salt Lake City, and Albuquerque, New Mexico and places like that and there should be a good time and we're going to be joined by Deathgrave as well so that's going to happen like a week and ½, two weeks after we get back from playing SWR Metalfest and Bloodshed, we're coming all the way out just to do those two festivals so we hope it's going to be a good time which I'm sure it will be. We put out our second full length like about a year and a half ago in November of 2021, and 2022 was basically a whole year of making up for lost time and also supporting the new record so we went really, really hard last year. We did five weeks with Immolation and then we did seven weeks after that with Primitive Man and then we went to Europe for five weeks, so last year was really, really busy and we're trying to do stuff this year as well like we're coming out to Portugal and the Netherlands and we're doing that Necrot tour that I've said, and then we have a couple things lined up after that, but this year isn't quite as stacked as last year just because last year was pretty non-stop you know? We got a new drummer, we now have our friend Jullian Rhea from the band Fetid, you might know of, he's our new drummer so we've been getting him up to speed and also working on some new stuff with him, getting him in the mix made us pretty eager to make more music, I mean Preserved in Torment didn't come out all that long ago but we just went pretty hard on the road last year and we have this new guy who's got a really cool style so we're working and we're in the early stages of writing LP number three. So my name is Max Bowman I'm lead vocalist and guitar player, the other guitar player is Chase Slaker, he and I are the two founding members, and then our bass player is Tony Wolfe and our drummer is Julian Rhea. We started the band in Olympia, WA and now are sort of spread all over the place, we rehearse in Tacoma, WA where Tony lives, Julian lives in Seattle and Chase still lives in Olympia and I live in Portland. It's all luckily within like 2 hours hour radius so it's pretty easy for rehearsals to happen. There is a lot of driving for me, the drive to get to Tacoma is 2 1/2 hours and I usually want to get home after rehearsal so it ends up being like two or three times a week but I do drive so it's like 9 hours to 12 hours of driving each week, but you know it's worth it, you know? My favourite thing to do is play with those guys!!

MH- Ok, let's rewind a little and go back to 2016, which I think it's the year when Mortiferum arose from the stenchiest pit of Washington State, how did it happen and what made you guys want to start your own band? You were all mates before the beginning of Mortiferum?

MB- Yeah, that's when we started jamming and like coming up with riffs for the first demo and stuff like that. So Chase and I played, before Mortiferum, in a band called Bone Sickness, they were around for quite a few years before I joined and Chase wasn't an original member of that band but he joined a lot earlier on, that I did and then they recruited me and we focused on that for a couple of years until it kind of fell apart and Chase and I decided we wanted to leave that band and focus on some other stuff but we knew we wanted to keep playing music together because we were close friends and we really like playing together and we had previously got together in just playing guitar and just trying to brainstorm some riff ideas to hopefully one day start our own band after Bone Sickness or like on the side. And then when we left that band we knew we wanted to start some new stuff and we had two ideas: one was like a more Death Grind thing which is what we do with Caustic Wound, that's our other band where both Chase, Tony and I play, and the drummer of that band is Casey from Magrudergrind and Clyle is the vocalist and he plays in Fetid and Cerebral Rot. Casey was living in New York at the time and him and Chase were high school buddies so we talked about it like doing something really fast and kind of grind with him sort of continuing some of the ideas we had in Bone Sickness but we also were really into old school Finish death metal and stuff like that like Rippikoulu and Australian bands like Disembowelment and we had ideas for a fast Grindcore band but we also wanted to try something more death doom and so that's when we called up our friend Alex, that's our old drummer, and asked him if he wanted to jam and we started writing songs for the 'Altar of Decay' demo.

MH- Going back to the demo, that's pretty much when you started working with Profound Lore Records, which is a label with quite an interesting roster, how did happen their interest in starting to work with you? And how's been the relationship so far?

MB- So we were contacted by a couple of labels, and we ended up choosing Profound Lore for a lot of reasons, that label is really diverse. So, actually Chris heard our demo because Chase from Gatecreeper sent it to him, they've never worked together on a record, like Chris never put out a Gatecreeper record but they are like friendly acquaintances, they had met a few times, and before our demo was even out, Chase and I are just buddies and he knew about the band, so we played a show but we didn't have the tape out and he told Chris about us, he was like 'hey, I think you would like this band a lot and they'd be cool to be on your label so keep an eye out for them' and so when we put the demo out, Chris heard it and told us that Chase had made him privy to it and he really like it. And yeah, it's been an awesome label to work with, he is a good guy and I talk to him a lot about music, and he gives us a lot of freedom, he gives us a lot of flexibility and he's hands on but not overbearing you know? He wants to know what's going on and he wants to be involved in the process because we're doing it together and because he's making a financial investment into putting out a record, but he doesn't try to stick his nose into like anything creative, he trusts us with all of that stuff you know? We had some silly ideas for recording and stuff in the past and every time we tell him about them he's just like 'OK whatever, I mean you know if you guys think it'll come out the way you want it then I trust you that's why we're working together' so yeah it's a good label to work with and we feel lucky to have been able to do with them what we have so far.

MH- 'Preserved In Torment' your most recent release, is your second album, how do you see it when compared to your debut 'Disgorged from Psychotic Depths'? Do you think it's a completely different beast or it

follows the path you have been travelling since the first demos? Where did you record it and how was the entire experience?

MB- There wasn't a whole lot of time between the two records because we recorded Disgorged and then covid happened a couple months later, we released disgorged in October of 2019 and then for 2020 we had a ton of tours planned and 2020 happens so they all got cancelled and so we decided to just use that time to make some new music. And so just given the nature of how close together they were they do have a lot of similarities but I do like to think that, I mean I know I was listening to different stuff and I was trying to take a slightly different approach lyrically and compositionally like with guitar riffs and Chase was as well and I do think there's a few major differences. I mean of course everything you read people say the same thing it's like 'oh it's like the next step' or it's like the same kind of thing but more refined and then the more negative reviews say that it's just like Disgorged Part 2 but I mean you just have to ignore shit like that you know? I think there are things about disgorged that I like better than Preserved in Torment which I didn't feel that way at the time but now as some years have passed in retrospect it's like there's things that both records have that I like more than the other. I would say I think compositionally it's a little bit more refined and we try to be a bit more adventurous, and the recording process was a lot easier and it was a lot more involved process. We recorded Preserved in Torment at the SoundHouse Studios in Seattle, WA in the Ballard and that studio is owned by Jack Endino who's known for working with bands like Nirvana, Mudhoney or Soundgarden, he didn't do the record but I do think some of the climate of the NW comes through on the recordings a little bit but I don't know. The engineer was Andrew Oswald and he lives in Los Angeles, he is the dude who ended up re-mixing the first record and we had a great time doing that remix process with him, we ran into a couple production hiccups on the first one and so we were pointed to him to remix it and we loved what he did with that so, we were like OK we gotta just do the whole next record with him and so he flew out to Seattle and we all we got an Airbnb and stayed there for like 12 days and we crashed out the record and at that time and I think we probably want to do the next record with him again because he's an awesome guy, he's got a really cool style and his discography is growing a lot but at the same time, I feel like there aren't a whole lot of death metal bands that work with him so I sort of like feeling we're doing something a little different from what a lot of other people are and that's not because I don't love other records and I think that people who get more work are awesome you know but this guy is just someone that we have like a close relationship with, who really gets what the band is after and like he now knows us pretty well as a musicians.

MH- Ok, thank you for having us!!! See you in April in Portugal, which I think it will be your first time here, right? Any expectations? Leave a message to the crowd which is going to witness your devastation in Barroselas!!! Cheers!!!

MB- That's going to be our first time in Portugal. Last time when Immolation was on tour with Cannibal Corpse and Dark Funeral they played in Seattle and we all went out to go see it and told them we were playing SWR and you know Ross said it was an awesome fest and they had a good time there so you know if it's good enough for those guys and yeah those guys are awesome may I no it's to hear to hear guys like that get excited about something like that for us like okay yeah we're gonna have a good time. To the people watching us please give a warm welcome to our new drummer Julian because it's going to be his first show with us and its overseas so it's a big first show so we're really excited to come to Portugal and to play for you guys and we hope you like it, we hope you like Preserved in Torment and we hope you like the stuff we put out in the future too!!

Existing for around 25 years, these maniacs arriving from Oporto are a fierce Thrash/Death Metal machine!! For the first time in Barroselas, it's our time to witness their full on your face destruction!!! Mosh on!!!

MH- Hi guys, welcome to this special edition of Metal Horde!! What has been going on at the Biolence HQ lately? You will debut in Barroselas in the 25th year of the festival and in yours too, will there be cake? Eheh Who are the four apocalypse knights who are behind the instruments in Biolence?

B- Hi Nuno, at this moment we are committed to our new album, it still has no release date, but I can advance that it is almost completed. Barroselas will be a "normal" concert, taking into account the slot that has been assigned to us, despite being awesome playing there, the performance time will not be enough for this type of occasion. The organization should not even know this date, or it is simply irrelevant to them. The celebrations may happen when the new album is released, in a more intimate place that allows a concert that lives up to the date in question. On guitar and vocals, it's me, César, on the other guitar, David, on drums Afonso and on bass Daniel.

MH- Okay, let's go back in time until 1998!!! What led you to create Biolence? What memories come to mind when you think of those early days of the band? What was the first venue where Biolence performed live? What is your assessment of these 25 years that have passed in the meantime? Has it been worth keeping the flame burning?

B- The passion for music essentially. They were different times, I have very good memories, we were a carefree band and without great goals, we focused a lot on the composition, but we never paid much attention to the part of the dissemination and promotion. The first concert was in 1999 at Moda Café or ZUM ZUM, it was a place where many bands from our underground passed at the time and one of the most active in Porto. The balance is always positive, the first decade was less productive than the second, but the passion always remained.

MH- It took you some time to release your debut album (almost 20 years) but from there you have always been moving forward, second album in 2018 and EP in 2021, what would you say that has changed for the band to be more active in the last 5 years? Dark Hammer Studios has been your second home because the last few works have all been recorded there, how is the studio connected to you?

B- We had many line-up changes, and it took us a long time to achieve the necessary cohesion as a working group and also musically, in addition to having totally changed our mindset, we decided to let be a band that gives occasional gigs to become a band with more impact, and since 2010 we have been working towards that. The music we make has the imprint of all the current elements and some former elements, because we make a point of being as democratic as possible in the composition. Everything in Biolence is totally done by us, all the artwork has always been done by David, and the captures, mixes, mastering and productions are usually made by me from the first album. Dark Hammer Studios is that the mix of my Home Studio with David's Home Studio.

MH- Your second album, 'Violent Exhumation' was released by you on CD, how was the experience of dealing with everything? I think it's a somewhat special album because it celebrates the 20 years of the band, so did you want to take care of everything? How do you see this one when compared to your debut album? Is it still in the same path than the previous one?

B- Usually we are the ones who take care of everything, so it was not much different, the only extra was to take care of sending the work to production. Yes, without a doubt it is a special album, "Violent Exhumation" is basically a collection of several songs that we played live since the beginning of the band and that had never been recorded, are special songs because they were our live set for several years, for that same reason they are not the follow-up of the debut album, they are two totally different jobs.

MH- 'Enslave, Deplete, Destroy' is your latest work, an EP of six songs that came out by Doomed Records, in recent times has appeared some new labels in Portugal like them, Firecum or Larvae, good news for bands and fans, that there are still crazy people betting on releasing physical formats, right? How did you get the opportunity to make this release? How has the Underground reacted to this latest work of yours?

B- Yes without doubt, in Metal I think the physical formats will never be lost, we like traditional formats like the music. It was a natural thing, we were talking to Tó Baptista about our intention to release a new work and he proposed to deal with it and we gladly accepted as we have very similar musical mindsets. The reactions have been very good, both nationally and internationally, we have always had reviews well above average, which was quite satisfactory for us.

MH- Looking at the titles of your songs unfortunately what a few years ago was a trend of Thrash Metal, has turned into something that we are living now, the nightmare of the nuclear threat and a third world war, a proof that there is no turning back with this virus that is called humanity? Is there a concept that unites the songs of 'Enslave, Deplete, Destroy?

B- The description you made was already excellent, our concept revolves very much around "this virus that is called humanity", basically we explored everything around this theme.

MH- Well, we have reached the end of this short journey!! Thank you for your time!! What can the people expect from Biolence's concert at

SWR? Last words are yours!!!

B- Thank you so much for the interest! Barroselas will be another opportunity to offer a raw concert of Thrash/Death a la Biolence! A big hug, see you there! Cheers

How many times do you have the chance to see a Swedish band debuting on stage in Portugal? That's what going to happen with this Swedish duo, which will bring their Black Metal to haunt us!!!

MH- Hey guys, what's up? What has been happening lately in Blodskam's world? Kim Filppu has been the drummer behind both of your albums, is he riding along with you two for this concert in Portugal? How excited are you to be playing live for the first time? I always like to start with a bit of presentations, so please introduce who is behind the instruments in Blodskam!!

B- Yes, we are thrilled to finally play live! We never intended to when we began, but when SWR Barroselas Metalfest gave us the opportunity we simply could not say no. Kim will join us on drums, it was only natural and we are glad that he could make it. On second guitar we have Andreas Baier from the bands Besvärjelsen and V, on bass Marcus Lindqvist, also from V. And of course, the core, Aghora and Dödfödd on guitar and vocals.

MH- Blodskam's story started in 1998 but your first signs of life appeared only in 2019, so what happened on those twenty years that separated both occasions? How did the two of you meet and why did you decide to start Blodskam?

B- Since we are brothers we met when Dödfödd were squeezed out! We both have been involved in various bands, both black metal and in other genres over the years. We formed the band in 1998, inspired by the second wave of black metal bands, but it never took off. At some point in 2014 Aghora decided it was a good idea to finish some of the old songs and write a couple of new ones.

MH- You came out of the gates gun blazing in 2019, with 'Là-Bas', your debut album, which I'm assuming it has some relation to the novel from Joris-Karr Huysmans, right? Is it an album with a concept around the novel or is it only the title track that is connected to it? I've read that the songs that we can find in 'Là-Bas' were old ideas that got finished and recorded in 2014, so why the five year wait for it to see the light of day?

B- Yes, the title is indeed inspired by Huysman's novel, but the album really isn't linked to it in any other way. The overall theme is mental illness and institutions, and each song is told from the perspective of specific patients. The long time between the recording and release was mainly due to lack of money. We wanted to do a proper vinyl release, rather than just put it out digitally.

MH- Your second album came out in 2022, again through Suicide Records, how's been working with them? Would you say they are the right partner, at the time for Blodskam? The album seems to have made quite a stir in the Underground and media, with a ton of positive reviews, are you guys surprised with all that attention?

B- Suicide records is great, a small but dedicated label. When it was time for a second album, we asked if they wanted to work with us again and they seemed as thrilled as we were over the new album. We knew the album was good and that is what matters most to us, but it is always nice to get credit and recognition for the effort.

MH- How different would you say 'Ave Eva' is compared to your debut album? Was the way you two worked on this album very different from the way you did 'Là-Bas'? You went to the Endarker Studio to record it, how was the experience?

B- Ave Eva is maybe a little more coherent, even if the songs still are quite varied. The sound is more worked through, and we were aiming towards a raw and murky feel to it, without it being too lo-fi. The sound from Là-Bas was not meant to be replaced, only refined. Endarker just mixed and mastered the album and did very well. Aghora wrote the music in pretty much the same way as the debut, in a spur of inspiration in a relatively short time.

MH- Lyrics wise, 'Ave Eva' revolves around the creation of the universe and the story of Adam and Eve, although you gave it a little reinterpretation with Eve finding her dark side and killing Adam and destroying everything, so can you tell us how did you come up with that idea? Can you briefly guide us through the six songs?

B- Actually we both came up with a similar idea. It was quite fascinating when we were gonna tell each other our suggestions and it was basically the same. We wanted to write a coherent story from beginning to end and each song is a chapter in the dark tale of Eve. Obviously we use the bible as an inspirational source, but with a quite opposite perspective than the original text. Eve aligns herself with Satan after gaining the knowledge denied her by god, and the path therefrom is inevitable: Destruction and chaos. Here is a short guide through the six songs:

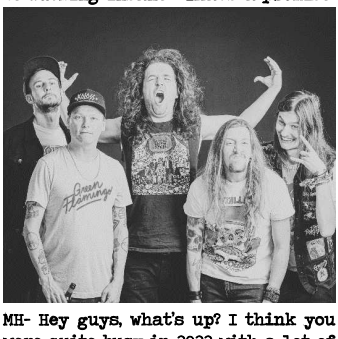
"**1. Perverse Creation**": A fast and furious opening, with a catchy chorus. It is the beginning of a chronological story in six parts of Eve and her rebellion against God.. "**2. Scales and Skin**": Eve encounters Satan in the form of a serpent and she becomes aware of her situation. He becomes her new companion. No longer innocent, forever militant. A mid-paced tune, with the main riff driven forward by the drums like a whip.; "**3. This Lonely War**": Eve realizes that she needs to take action as the black flame is burning within her. She wants Adam to join her in the war against God, but he hides in fear. Dynamic song with both heavy riffing and blasting parts with a punk feel. "4. **Sharpening the Knives**": The harrowing guitar notes that run through nearly the entire song is what makes it unique and creates a hook that sticks. We wanted a pounding and powerful feel to the chorus. In the lyrics, Eve is making her final preparations for war, and sharpening her knives. "5. **The Decapitation of the First Man**": Eve slays Adam and then all of the creatures on earth. Adam was led to believe by God that she would be his humble slave, but, alas that will not happen. She cuts off his head and makes her firstborn Cain her accomplice. The chorus is the perfect call to arms. "6. **Chaos Reigns**": The final and epic end of creation where

Eve destroys the universe to restore infinite chaos. We wanted the music builds up with a few effective parts to create an apocalyptic feeling of chaos. Deliberately monotonous and with a haunting choir chanting towards the end.

MH- Ok guys, thank you for having us!!! See you in April in Portugal!! Leave a message to the crowd which is going to witness your devastation in Barroselas!!! Cheers!!!

B- Be part of the crowd that, without lying, can say they saw Blodskam live on their very first gig. It will be a tale to tell!

Austria is not very known for its Thrash Metal scene, but these guys want to change that!! So move your asses to the pit because it's going to be fucking insane!!! That's a promise!



MH- Hey guys, what's up? I think you were quite busy in 2022 with a lot of concerts going on, so how good it was to be back in the van going through Europe and annihilating those who were unaware of Insanity Alert? To start present us the five Thrash maniacs behind the instruments in Insanity Alert and what's the favorite beverage of each!!

Heavy Kevy- Oh hell yeah, it was a great year! Finally, some thrashin' and some partyin' outside our living rooms! The current line-up consists of: Don Melanzani on drums, loves his PILSNER! The Inphiltrator on guitar, goes hard on GUINNESS! Slapmaster Puke on bass, really into HOT CHOCOLATE! The Dave Of Death on guitar, survives with WHITE WINE & MINERAL WATER aka WEISS SAUER! And yours truly, Heavy Kevy on vocals, can't live without watery beers like HEINEKEN, BUDWEISER and SUPER BOCK!

MH- It's been almost twelve years since the inception of Insanity Alert, what lead to its creation in the first place? How did you guys meet? You used to be four and then in the last pics I've seen five guys but sometimes four guys again, so what's happening? Eheh Also what's your deal with bass players? It seems you're cursed ahah

HK- Ah fuck, 12 years already, that went super-fast! We met at concerts, here in our city of Innsbruck. Since we shared a common passion for metal, punk and hardcore, it was only logical that we started a band. We've always being a four-piece, but since our guitar-hero Dave became a daddy, we play as a 5-piece sometimes. Two guitars add to the volume and the heaviness for sure! As for bass players, yes, it's been a wild ride, but now we have Slapmaster Puke aka The Face and he's a keeper.

MH- Looking back how do you see this decade you guys have been Thrashing around? How was to play on all those festivals like Hellfest or Wacken or sharing the stage with influences of yours like Suicidal Tendencies, D.R.I. or Municipal Waste?

HK- It has been a magical ride from the first daral that we entered the rehearsal room until today! Our first show was opening for Suicidal Tendencies and that really set the tone for the years to follow. Of course, Hellfest and Wacken are absolute highlights, something we never expected when we started playing, and we are forever grateful for these chances. And to share a stage with heroes like DRI, Municipal Waste, Toxic Holocaust, Cryptic Slaughter and many, many more is an honor we're not sure we even deserve. But we enjoy the living shit out of it and we hope it continues to be so for us!!

MH- Your latest release, '666-Pack' came out in 2019, any plans for a new one soon, or for now the main plan is to play live and studio later? How do you see that last opus compared to your previous releases? Do you think it continues in the same path of destruction as 'Moshburger' or 'Second Opinion'? The core of the band never changed so would you say the way you guys work has been the same since the early days?

HK- Yeah, we're working hard on new material, and we really hope to release new music in 2023, but let's see. We're also a live band and we love to party in our city too, so sometimes we're super slow. As for 666-Pack, I feel that it was the logical album to make for us at the time. It fits our mood, it fits in the line of our previous albums and I'm super proud of it. Of course, we have changed as people over the last decade, but the idea behind the band remains the same. If it's no fun, I wouldn't do it.

MH- You delivered this third album through Season of Mist, which is a label with a bit of a name, so did you feel that Insanity Alert's music got to more homes since you started working with them? How did happen the chance to work with them and how's been the experience so far? How were the reactions from media and fans to '666-Pack'?

HK- Yes, Season Of Mist has definitely brought our name to a higher level. Their promo is fantastic, and they have been working with the band very good. No idea how we really got on the label, but I think it went the old school way. We sent them our music, they liked it and that was that. I have a negativity filter, so I only hear the positive stuff, and everybody LOVED the record hahaha.

MH- You come from Innsbruck, Austria, so how's the scene in the Tyrol? Do you guys usually play often in your area or is it more outside of Austria that you do the most damage? Are there some cool places around Austria to show your music? Did Covid impact a lot on that or most places were able to stay open after the plague?

HK- The Tirol scene is small but good, many friends in bands like Silius, Virial, Organic and Liquid Steel. Our newest two members were playing in bands that we are friends with and that's how they joined the IA circus. But we don't play in the region too often. Most shows we play in France and Germany. Austria is pretty central, so Swiss, Germany, Italy and Czech Republic are all within a 5-hour drive.

MH- Ok guys, thank you for having us!!! See you in April in Portugal!! Leave a message to the crowd which is going to witness your devastation in Barroselas!!! Cheerio!!!

HK- Obrigado, see you in April, tudo quebrado!

Twenty odd years unleashing Death Metal to all of us is what these guys from Lisbon bring to SWR XXIII! Not being a debutant you know a bit what to expect: Blood, Sweat and no tears!

MH- Hi Sérgio, welcome to this special edition of Metal Horde!! How is everything? New album, return to the stage, it seems that things have returned a little more to normal after a couple of years quite complicated for everyone involved in the Underground, is it good to be able to return to a stage? Okay, presentations now, who are the five serial killers behind the instruments in Bleeding Display?

BD- Hello, Thank you very much for having us at Metal Horde and thank you very much for your support over the years to underground Metal. Yes, we are finally back on stage after this forced hiatus of 2 years, it was indeed complicated for everyone not only for the bands, but I think that musical normality is back and stronger than ever in my opinion. In the current line-up of Bleeding Display we have on drums Juca, on bass Diogo Silva, on Guitars Samuel Trindade and João Jacinto and Sérgio Afonso on Voice.

MH- We have to go to 2000 to catch your beginning, were you an anomaly of Y2K? Eheh Do you still remember what led you to create this project? Did any of you already have experience in bands or was it the first time for everyone? What comes to your mind from those early days? Was death metal always the genre you had in mind to do or when you started there wasn't quite that idea?

BD- Well, yes I remember it well; it was in 1999 on May 2 at my birthday party, we were talking about music and about the desire we had to form a band and have fun with it, none of us had any experience in bands, but we went for it anyway. It was fun times when we started, then we started to take things more seriously, with regular rehearsals and music began to emerge at last and with some changes of elements in the band eventually came Bleeding Display. If I'm not mistaken, at the end of 2001 came the opportunity to play in the Floresta do Ginjal, from there we decided to keep the band. Yes, always with death metal present in our musical ideas, to this day. From those times I remember the friendships we made and the difficulties that existed to advertise a concert for example, we had to distribute flyers in bars and other concerts or paste posters on the walls at strategic points of the city, something surreal for the reality of today.

MH- You guys usually take your time to release a work, and coincidentally the last two came out at intervals of 8 years, perfectionism or just circumstances of the life of a band that does not live from the music it makes? Funny story, the first interview ever I received when I started Metal Horde in 2007 was yours eheh, how do you see these more than two decades in which you have been active?

BD- Really, believe or not, they are circumstances that we do not control, these eight-year intervals between recordings happened by chance and only in this release is that we noticed that. We above all have the band to have fun and because we like and unfortunately we do not have the time we would like to dedicate ourselves 100% to the issues of the band, reasons were several, from the changes in the line-up, lack of availability, concerts we had, recording schedules, mastering of the record all this led to this time between albums and if we add to this the fact that we have our professional and family lives as a priority, we soon see in 8 years what it will be like... I see these two decades in which we are active, as a constant evolution and brutal growth of our underground environment, with new bands presenting works with great quality new audiences more and better musicians and more and more people doing festivals dedicated to metal and providing possibility for bands to play and show their value. It has been for us as a band a source of musical learning.

MH- 'Dawn Of A Killer' is your latest album released last summer through a joint venture of Miasma Records and Vomit Your Shirt, how has the reception been so far? How do you see this new album when compared to the previous ones? A natural evolution? This is also your first work without João on guitar, who was with you and Juca in Bleeding Display from the beginning, would you say that it is the end of one era and the beginning of another?

BD- The reception has been good, not being a band that bets a lot on the promotion (but it should), we are satisfied with the reactions so far, but we are still trying to get our record to as many people as possible that is our biggest goal above all. Unfortunately, we do not have the availability we would like due to our family commitments, work etc., but we give our best in a natural way and without precipitation. As for the partnerships for the release of the album, I had several ideas and hypotheses, but I opted for them and it was what at the time seemed to us to be the most appropriate, taking into account the relationship we have with them, Miasma Records of Marco from Analepsy and Vomit your shirt, from Micael. I wanted to have the release more controlled and as I had already worked with Micael from Vomit in the previous album, it turned out to be natural. Comparing the records, I see an evolution that seems natural to me and thankfully so, deep down we have to be our biggest critics and try to overcome our abilities and evolve naturally and according to the intended sound. We do not live obsessed with being the most technical or the fastest, we do care about doing something better and that sounds better, we are above all about maintaining the most death metal possible, which characterizes the band and which we

intend to maintain even, although all of us in the band have comprehensive influences and musical tastes. As for João Ferreira, unfortunately he no longer has the availability he would like to stay in the band so in order not to harm us he made the sensible, but difficult decision to leave, keeping close and attentive to what we do besides being a former member, he is also a friend and our relationship remains unchanged, it was with him that I started the band in 1999, we gave many concerts we had a lot of fun, we went through many unforgettable experiences and although he is not playing with us, he ends up being the honorary member so to speak, he is and will always be one of us. It's not the end or the beginning of an era in the band, I would say more that it is part of the evolution and musical path that we are treading.

MH- In this album each track talks about a certain serial killer like BTK, The Butcher of Rostov or Green River Killer, what led you to inspire in this type of characters? Does it fascinate you how some of these criminals live among us without people realize their psychopathy? Do you believe that someone can be born like this or is it more the way they grow up and are the treated that turns them into these kind of criminals?

BD- I started this thematic on the previous album (Deviance), on this album (Dawn of a Killer) we chose to create this concept of writing a track by serial killer in an attempt to tell several stories, unfortunately we do not lack material to write. This theme has always fascinated me, what leads someone to commit crimes in such a violent, promiscuous, premeditated way without any remorse and on the part of people who are usually inserted in society and may even be our next-door neighbor who greets us every day and we would never say anything bad about them. Also, the reactions of society fascinate me because in some cases these criminals achieve a status of authentic rock star, being even idolized as for example Richard Ramirez the "Night stalker" who regularly received letters from fans. In most cases these individuals suffered some kind of mistreatment during their childhoods or lack of some kind of treatment or discrimination in other cases we have cognitive problems and in others still pure evil and pleasure in committing these crimes and as soon as they commit the first, they enter a spiral of violence, and it becomes like an addiction. That said, there are several factors that can create these individuals, but for the most part what unites them is in fact a past in which in one way or another they suffered great traumas in whatever way they were. I confess that it was an exhausting and disturbing research process because when you really have a sense of all the evil these individuals have committed and the way they have done it we wonder what kind of troubled minds cohabit among us.

MH- Well, we have reached the end of this short trip!! Thank you for your time!! I think this is the fourth presence of Bleeding Display in Barroselas, many good memories of the previous passages? Can the crowd expect a brutal discharge from 'Dawn of a Killer' or is there also time for older stuff? Last words are yours and we see each other in Barroselas for a few beers!!!

BD- Yes, I think it's the fourth or fifth time we have the opportunity to participate as a band I'm not sure and many others I had the opportunity to go as a spectator. SWR in Barroselas undoubtedly occupies a very special place for me and for the band, not only for the memories they have given us, but also for the friendships we have made over the years. We expect to play part of the new album as well as some older ones of course, but the focus will be above all on the tracks of the new album, so the set time allows, we will give our best as always. It remains for me to thank you for the opportunity to be part of the history of Metal Horde, for all these years of your unconditional support for underground metal and for your friendship. See us in Barroselas for a few beers and above all have fun and enjoy a lot of music and friends who will be present. DEATH METAL LEGION. Thank you very much, Nuno.

Legends of the Grindcore scene, these Finnish maniacs have been piercing ears for 30 years!! If you never felt the ground shake, you haven't been in the same room as them!! Time to change that in the SWR Barroselas!!!

MH- Hey guys, how's everything? Getting ready to see 'Apocalypse' hit the shelves? I think the first reviews have been arriving, so how well did the media, so far, reacted to your new opus? Time for presentation, who are the four maniacs behind the instruments? I think you have a recent addition in the bass spot, so where did you guys discover Matti?

RS- All great, waiting to hit the road in mid April and then finally fly over to SWR as the last show of that tour. It's been well received, we also think that it's one of our better albums already now. Mika plays gtr, Sami drums, I'm in vocals and Matti plays bass with backing vox. I knew Matti from before, he's a cool person from Tampere, where Sami lives and where we usually rehearse too.

MH- You guys are doing thirty years of career in 2023, that's a hell of a mark, you guys still remember how this bloody adventure begun in the past century? I think you guys had another band at the time so what made you want to form this beast? Agathocles say, 'Grind is Protest', do you agree with that? That Grindcore bands should non-conform to the injustices of this hell of a life we are living?

RS- We had Vomiturition, playing death metal, but which was also slowly sliding into less primitive form of DM after few years. Mika wanted to do crust-grind, which formed into Grindcore eventually. I suppose protest is something that you could say about our texts, but I

would say that we're more aware and observing.

MH- When you look back on those 3 decades that have passed, what feelings come to your mind? Pride of what you've accomplished so far with Rotten Sound? Is it being a fairly enjoyable ride? With a career of 30 years, there are probably a mountain of highlights, but would you say one of the biggest one is the ability of travelling the world showing your music to your fans?

RS- It's been fun and obviously we enjoy it, otherwise we would have quit long time ago. Playing all over is great, traveling and meeting people on the road is also amazing. Lots of friends all over the world. Another 30 years is what we hope to happen.

MH- Like I said this year it will come out your eighth album, called 'Apocalypse', a suited name for what is been happening in the world, don't you agree? Would you say all this madness was the biggest fountain of inspiration for this new album of yours? Both lyrically and musically? Would you say there's like a concept that connect all the songs in the album?

RS- Well, that's what it turned out to be, the way the world has been turning lately, unfortunately. I suppose that we go in phases and I hope we get rid of the violence and inequality eventually, after learning from more mistakes done again. Not really a concept album, but the title (track) sort of summarizes the overall content.

MH- This album comes seven years after 'Abuse to Suffer', why the long span of time between albums? As life just got in the way? I've read that the album was ready since January of 2022 so why the delay on releasing it? Where did you record it and how was the experience?

RS- We needed time to find a graphics designer and then label needed time to press vinyls and distribute. We hoped this to come out in Autumn of 2022, but the reasons in this answer pushed it in here. Also, Rotten Sound always focuses on quality and it's funny how people say, that we have taken "too long" to release. It's still 8th album and this is what it took to make it. Recorded in Sound Supreme Studios and Nordic Audio Labs by Janne Saksa. Mixed by Jesse Gander at Rain City Studios, Mastered at Audiosiege by Brad Boatright

MH- How do you see 'Apocalypse' when compared to your previous efforts? To me it seems, that contrary to other bands which have slowed down their pace with age, you guys have increased it, what would you say fuels that passion for aggressiveness? After one album with Relapse, you have been with Season of Mist for over a decade, how's been the relationship with them so far?

RS- We put out also mini-LPs with Season of Mist, they're a good label for us. Slowing down is too easy, we rather get more and more rough.

MH- Ok guys, thank you for having us!!! You guys are back to Barroselas after you passage here in 2008, now with another fifteen years in your backs, can we expect a special set or you are focusing in promoting 'Apocalypse'Cheers!!!

RS- Thanks! You need to come and see the show to see what we play haha.

Black fucking Thrash Metal is what these Italian maniacs will bring to the SWR Barroselas table!! A violent and obliterating sound will come out of the speakers this night!! You are warned so prepare your soul for it!

MH- Hey guys, how's everything? New EP out in November, so time to hit the road? After a couple of very strange years, it feels good to be able to play live again, right? To start present us the four maniacs behind the instruments in Extirpation and what's the favourite poison of each!!

E- Hey!! Everything is well here, yes! The last EP "The Endless Storm" was released in November! We played some shows in Italy in 2022 and we are ready to burn Europe again! Current line-up is :Eros - Guitar (Into Darkness, Krossburst, Morbus Grave); Darak - Bass & Vocals (Into Darkness); Magik - Guitar & Vocals (Black Oath, Krossburst, Morbid Sacrifice, Morbus Grave, The Rite); Okrim - Drums (live drummer of Ancient from Norway). We are just 4 maniacs who spend all their time and money on records and beers.

MH- It's been almost fourteen years since the inception of Extirpation, what lead to its creation in the first place? You thought Milan and the world needed a bit of a shake? Did you have any kind of goals when you created Extirpation? Did you think that thirteen years after you released your debut self-titled EP, you would still be answering interviews, releasing stuff and playing gigs as Extirpation?

E- Absolutely yes Milan needed a bit of shake!! (And still need it) Hahaha. We started to play as a classic thrash metal band but after the self-titled ep we started to change a bit our style, nothing was planned, we just started to play more fast, aggressive and more " black metal". Well, yes! I expected to have a long time band. Maybe we will be there in 2036 too! We have no goals we just want to play our fuckin music and play in every corner of the planet.

MH- Three album plus a couple of EP's and one split, plus a gazillion gigs, do you feel accomplished with what you already have done with Extirpation? Would you say that all the effort put into that has been worth the while? Looking back how do you feel about these fourteen years that have gone by?

E- Of course we are 100% satisfied but we are always working to arrive at 101%. We are different to other bands so is hard to spread our music to everyone but fuck, we did a lot of stuff on these 14 years, when we start the band probably we didn't expect to play everywhere in Europe.

MH- A couple of years ago you had a bit of a change on the drum spot, Elia, which had been with you guys since the beginning, left, and it was replaced by Okrim, how did you find Okrim and how has been his adaptation to Extirpation? You guys are involved in a couple of other projects, does that conflict with your agenda for Extirpation or you are able to juggle all that?

E- Okrim is an old friend to us, he played with me and Magik on Terrorsaw some years ago, was a easy and correct choice. He is a sick mind like us! Yes, actually we are involved in a lot of bands. Eros plays in Into Darkness, Morbus Grave and Krossburst. Magic plays in Black

Oath, Krossburst, Morbid Sacrifice, Morbus Grave and The Rite. Darak plays in Into Darkness. Okrim used to play live drums on mighty Ancient from Norway. We are able to juggle everything because we didn't play so much on rehearsal room, just when we have a show or when we have to compose new stuff.

MH- Last year you released 'The Endless Storm', a five-track EP, which came out through Chaos Records from Mexico, how did you start working with them? Will you be looking to work with them in future releases or for now that's not in the plan? How have been the first reactions to it?

E- They worked with Morbus Grave so we find an easy deal, the label is great with a very cool roster. We have no plans for now just ideas, we'll see.. First reactions were good, we expect more when Chaos Records will release the LP version.

MH- How did you think on releasing this EP? With all that happened in the world, you thought it would be wise to show some new music, instead of taking a year or more to release a full length? Also, a good way to show the new guy at work, right? You recorded the EP in the Macabro Bunker Recording Studio with Maso behind the buttons, how was the experience?

E- We decided to make an ep because we didn't have much time to compose more songs on that period and was a good start for the new line-up! Maso is an old friend of us, Macabro Bunker is like a big family! We spend a big part of our life on these 2 rooms.

MH- This will not be your first time in Portugal as you've played here, at least once, do you have fond memories of that passage (where you played at like 2am eheh) through Portugal in 2016? What can the SWR crowd expect from Extirpation on this one? Last words are yours!!! Cheers!!

E- Honestly, when the promoter said to us: you'll play at 2am" I was really worried but fuck! Everything was amazing! We didn't expect to play in front of hundreds of night-owls. A lot of ppl enjoyed a lot the show and we had a lot of fun. The crowd at Barroselas can expect to see the most violent band of the fest!!!! Thanks a lot for the interview, hope to find you at SWR and drink some beer together! UH!!!

TERROR EMPIRE

Hailing from Coimbra, these guys will invade Barroselas to unleash their fierce Thrash Metal!! Backed by a couple of albums and some new music, expect a very sweaty show!!!

MH- Hey guys, welcome to this special edition of Metal Horde!! 2023 brings the debut of Terror Empire at SWR and you have already announced another date. Can we expect a busier live Terror Empire this year? Time for introductions, who are the five behind the instruments in Terror Empire?

TE- Hello, Metal Horde! Terror Empire are back, after a pandemic in which we had to change drummers. We'll continue to play live as we prepare the next record. We finally have a defined line-up: me, Rui Alexandre (guitar), Ricardo Martins (vocals), Rui Puga (bass), Nuno Oliveira (bass) and Luís Moreira (drums).

MH- We have to go back about 14 years to go to the beginning of your story, how was Terror Empire born? What led you to create your own project? What comes to mind when you remember those first years of existence? You made your debut on records with the 'Face the Terror' EP in 2012, what about live shows? What was the first poster where you appear?

TE- Terror Empire rose from the ashes of Against, where me, Ricardo and Puga played. After a few years of interruption, we found a couple of musicians in Arganil who allowed us to form the band and release the first album. In the beginning, we could be inexperienced but we always had a professional attitude. We played a little everywhere in Portugal (and some occasional concerts in Spain). We've always wanted to play modern thrash and that hasn't changed. The first poster... Vila Nova de Ceira, as "No Consensus". We just hadn't decided on our name.

MH- Nobody can forget that not long ago we had a couple of years frozen due to the pandemic, in the meantime you also changed drummers with João Dourado leaving and Luís Moreira joining, how did you find Luís and how have the first concerts with him been? How was it to be able to step back on a stage as Terror Empire after about three years without doing it?

TE- It seems like a lie to say that it was 3 years, mainly because we always played a lot live. When Dourado said he was going to leave the band, we respected him. Especially because we knew he wasn't a fan of playing thrash, and he did a lot during the time he was in the band. In our opinion, he is one of the best drummers of any genre in Portugal, period. Fortunately, our first option accepted our invitation and today we are very pleased to have Luís Moreira in the band. In addition to being an excellent drummer, he is a thrash drummer. And he likes beer, like us. Which is a shame, because it's one more to share with...

MH- Two albums released, 'The Empire Strikes Black' in 2015 and 'Obscurity Rising' in 2017, how do you see these releases nowadays? From one album to the next there was a change in the lead guitar with Sérgio leaving and Nuno joining, would you say that this is change was also felt between albums? Has the way the band composes changed a lot or has the lead shredder changed but the way of composing remained? How did you feel the Underground react to your albums?

TE- Hey, so many questions in one question! The Empire Strikes Black was the first album, but it came out on top of a heavily played EP and at a time when we were already playing most of the songs live. It was good to get our name and our music out there. Sérgio was very different from me when it came to composing, which made things interesting, but also somewhat chaotic, with everyone pulling to their side (in a good way). When Nuno joined the band, it was a

comeback... he had already been in the band for one of the band's first years (he even played at the EP release concert). "Obscurity Rising" was practically written, but it still had a big role in the lead work. We count on Nuno to play a more active role on this next album, not least because he also writes very good riffs. Personally, I see "Obscurity Rising" as our best offering. It's a very aggressive thrash album with its own personality, without being a copy of whatever fashion was in vogue at the time. In relation to the Underground, it reacted as he usually does, in bands without great expression (and there are few with the status of "big" bands, in Portugal): lukewarm reception in the networks, good reception in live concerts. We are a band made to play live. Even so, I know very well that we are a band that is too modern for the oldschool crowd and too oldschool for the more modern crowd. But there it is: not even Rust in Peace pleased everyone. Do your thing, and if someone likes it, great. If nobody likes it, at least you like it!

MH- As previously mentioned, your last album came out in 2017, followed by a couple of singles in 2020, do you have in mind to release the next album this year or is it now time to go back to the stage and then think about the studio? Where would you say you feel like a fish in water: studio or stage? Or do you have to balance the two in a healthy way?

TE- We will compose the album while playing live. We don't stop again! I hate being in the studio, it's very dull and I don't understand bands that spend hours and hours in the studio and in rehearsals, for me, it's either lack of focus or productivity. But everyone does what they think is best for themselves, of course! We want to play live. Especially after the pandemic: we want to play concerts!

MH- Well, we have reached the end of this short journey!! Thanks for your time!! SWR debut, what expectations do you have? And what can the crowd that will attend your concert expect? Last words are yours and see you in Barroselas for some beers!!!

TE- We know that thrash is not the SWR's main item, so I even feel an added responsibility to win over that demanding audience. Still, one of the best concerts - if not the best - I've seen at SWR was Violator... anything is possible. Audiences can expect nonstop thrash from start to finish.

Time will slow down when this English horde gets on the SWR stage! Known for their oppressive, slow and massively heavy Doom Metal, expect nothing and embrace the Esoteric!!!

MH- Hey Greg, how's everything? Last November you guys toured Europe alongside Saturnus, how was that experience? Was it good to be back on the road after a couple of years where that seemed like a dream far away? This year you already have scheduled some dates in Australia, looking forward for that? Ok, present to all of us who is behind the instruments in Esoteric!!!

G- Hi Nuno, all is fine thank you! The tour with Saturnus, Helevorn and Poema Arcanvs was really, really good, thank you. The guys in all bands are really cool, good humoured and really decent people, and we had a great time! We had a lot of memorable shows along the way. Yes, it was good to tour again, the pandemic and lockdowns and lack of gigs to both see and perform at was a challenging time for everyone in the music industry. Yes, we are looking forward to touring in Australia in June/July, and we also have other shows coming up in England, France, Belgium, and Germany later in the year. The current band line up consists of: Greg Chandler - Vocals, Guitar, Simon Roberts - Guitar, Mathew Barnes - Guitar, Mark Bodossian - Bass, Joe Fletcher - Drums.

MH- We have to go back three decades to unveil the beginning of Esoteric, what lead to the creation of the band? You guys were all friends, or you had to place ads to find the right people to start Esoteric? In a time when speed was the new thing what made you guys wanting to go the opposite way and unleash the slowest and crushing music you could create?

G- At the beginning of the band, it was myself and the original Bassist, Bryan Beck who formed the band. I met Bryan through another guitarist that we started to jam death/black metal with, but Bryan and I decided to form a different kind of band, something more unique where the emphasis was on really slow, hateful music, with psychedelic influences. We wanted to make it trippy, like some of the music we listened to outside of metal, such as Pink Floyd, Spacemen 3, The Orb, Ozric Tentacles, and so on. We drafted in some friends of ours, Simon and Stuart on Guitar, and Gordon also joined us, who we had met at the rehearsal studios while he was playing with a local death metal band called Absolution. Gordon played drums initially until we found a suitable drummer, a guy Bryan knew called Darren, and then the first full line up was complete. Yes, speed was of the essence back then and we all loved fast music, but we also loved slow music and wanted to take it further and more extreme. But music that was not so melodic, more aggression, more bizarre, experimental.

MH- Thirty years ago you debuted with an 87-minute demo, which to this day it's probably the longest demo ever recorded, how did the guys from the Rich Bitch Studio reacted when you showed up armed to record 'Esoteric Emotions - The Death of Ignorance'? What memories come to your mind when you think of those days in the studio recording it? Thirty years later how do you see your debut work?

G- I think when released on cassette it was written as 82 minutes. Or so we thought. Track times were harder to calculate precisely back then, the gaps were not precise, but on CD it is just under 80 minutes. The studio engineer was pretty out of his comfort zone when we recorded. He did his best, but there were not too many extreme metal engineers around back then, even death metal was still fairly fresh, and probably none that had heard of extremely slow doom/death metal. The demo was long, but the session was short. We spent 2 days recording, did the whole rhythm section live, drums, bass and 3 guitars all together in one room and then overdubbed some guitars and vocals. It was all recorded to analogue tape without any editing.

And then we had 7 hours to mix the demo. The mix was recorded to DAT tape without any mastering and the first run of cassettes were then made from the DAT. The experience was of course brand new to us, and on listening back to our first demo, warts and all, we quickly realized that we had to work harder on the songwriting and practice harder. There was too much repetition without enough development in the music and we also needed to buy more of our own effects, so we could prepare the sounds better before the studio for vocals as well as increase the amount of effects for guitars. So there were lessons learned. I enjoyed the experience of recording and it taught us a lot. We were never too happy with how the demo turned out. The mix wasn't great either. We kind of see it for what it was. It was the first step in the development of the band, and it hinted at the direction the band would go in, so it is important in that regard, but we are under no illusions about the level. Our first album was much improved, but being only a year later, I would say the band really came to fruition from the second album onwards. There were some good moments of course, but there was a big step later on.

MH- Seven albums later would you say Esoteric's music evolved into what you had in mind in those early days? Or you never thought being talking about your music thirty years later? When you look back how do you feel about those 30 years? Life too short for regrets? How different would you say is the Greg Chandler from 1992 to the one from nowadays?

G- Yes, from The Pernicious Enigma onwards for sure. Even the debut album has a fair amount of elements I still like, some cool sounds, and good moments, strong emotions. I don't have too many regrets really. I would have liked to have been able to do more tours, more gigs, more albums, but it's not so easy when a band is going for so long and everyone works full time, has other commitments, you cannot just do what you want. Since the end of last year though, we are managing to make more time for shows and tours and this will hopefully continue. I would say that essentially, I am the same person, just older and hopefully a little wiser and more relaxed. We evolve a lot over time, but the process to us is very gradual.

MH- Since the early 2000's that you've been working with Season of Mist, how has been the relationship with them? 'A Pyrrhic Existence' is your most recent work, which came out in 2019, recording and writing wise, did this one differs in any way from your previous one? Or the way you guys write, and record hasn't changed that much? The album took eight years to come out, why the long span of time between albums? You all busy with other projects like regular life?

G- Yes, we've been with Season of Mist for 20 years now and we're still happy working with them. They are a great label, they support their bands and they do their job well and also give us freedom to do the music and art the way we want. A Pyrrhic Existence is more detailed and focused on working with dynamic effects and ambience than with its predecessor, Paragon of Dissonance. The way we write has always been varied, whether it is one person writing the bulk of a song and then everyone adding their own embellishments, or whether we write in pairs of change things up in rehearsal. We've always had different members writing and contributing to each album. There's never been a set pattern to how we do it. We've had different recording approaches to different albums. Some albums we recorded the bulk of live, together in the studio and then others we tracked separately, some in a block booking, some spread out over time. I like to just block book the studio in order to focus totally on the album and get it done in a set amount of time. If you let it go on too long you can lose objectivity and become overexposed to the songs. It took too long to write and record the last album, mainly because of other life commitments and not spending enough time working on and rehearsing new material. It was also the case that being together for so long as a band, it's possible to go through some periods where things aren't moving ahead like they should or could be. Some of us also play or record with other bands and projects.

MH- Continuing with 'A Pyrrhic Existence', lyric wise, not only your music is dark and oppressive, as usual your lyrics go down the same path, which makes some sense, right? The beginning of 'Descent' is enough to leave one without hope, so what does inspire you to write your lyrics? Would you say it's a good way for you to deal with your own demons?

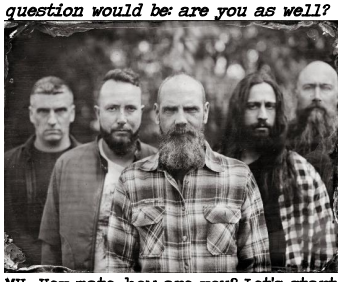
G- Yes, I think it's important that the lyrics match the feel of the music, and come from the heart, from emotions and times experienced, so that the passion going into the delivery is felt and has some meaning. The best time for writing lyrics I feel is when you feel driven to release, when emotions are strong and you can channel how you feel into words. Definitely, it helps to release pent up emotions when creating music or lyrics that reflect how you feel at the time, or at a time.

MH- Ok Greg, thank you for having us!!! Not your first time in Portugal (not even your first in Barroselas as you've played here in 2009), so do you have good memories from the times you have been here? See you in April in Portugal!! Leave a message to the crowd which is going to witness your crushing destruction in Barroselas!!! Cheers!!!

G- Yes, we really enjoyed our stay at the festival in 2009. Excellent place, and great line up. I remember it well, the weather was good and the people were friendly. We always like coming to Portugal, everything feels relaxed and organised. Thank you for your support and we look forward to playing a really heavy show at Barroselas among great bands! See you soon!

GOROD

If you are looking for tight riffs, conceptual stories and lots of Death Metal, you don't need to look no further, as these five maniacs from France, are ready to deliver!! My only question would be: are you as well?



MH- Hey mate, how are you? Let's start with introductions!! Who is behind the instruments in Gorod? What has been happening in the Gorod HQ in the last few months? Favorite beverage of you guys?

Julien: Hi there! Everything's pretty fine here! So, Mathieu Pascal and Nicolas Alberny are playing guitar, Benoit Claus is the bassist, Karol Diers on drums and me (Julien Deyres) on vocals. Last event is a big North American tour: 28 shows in the USA with Cognitive, Summoning The Lich

and Flub, so pretty busy beginning of year. Favorite beverage? Many things, good wine, craft beers, premium Rum and Whiskey... and water, for sure!

MH- You guys started around 1997, that's a way back eheh under the moniker of Gorgasm, what lead to its creation? Do you recall how were those early years of rehearsals and demo tapes? In 2005 you changed the name to Gorod, to avoid confusion with the American band under your previous moniker, you ever crossed paths with them on some stage?

Julien: This band is the result of old-time high school friends whose still 2 members are playing in. Early days were more like playing music only for fun without thinking of a real international carrier, but everything really changed when Gorgasm signed a deal with Willowtip Records in 2004. This is actually when this label asked the band to change its name because of the already established recognition of Gorgasm from USA. Then started a brainstorming where Gorod was voted by the majority. Simple as that. We actually never shared the stage with US Gorgasm.

MH- Your debut album which was released still under the name Gorgasm (and then reissued as Gorod) was very well received by the critics and fans of the genre, did you have that feedback as well? After 'Leading Vision' from 2006, you guys every 3 years release an album, do you think that's the perfect time span to release an album, promote it and then work on a new one? Or the fact they have come with 3 years in between it's just a hell of a coincidence?

Julien: Actually, the biggest feedback from the 1st album was really happening in the USA before Europe. Still couple of old-time followers remind us of the existence of those pretty old songs we don't perform on stage anymore. I just think it is quite logical to release an album every 2 / 3 years, but I have no idea if t's a perfect thing or not. It is maybe just a coincidence, yeah.

MH- Your latest one, came out in 2018, through Overpowered Records, which are a young label from France, so how did you start working with them? This is your sixth album, can you see 'Æthra' as your natural evolution as a band and as musicians? Since your latest change in the line-up in 2014, this is your second album together, do you think also that is noticeable? How do you see this one compared with the previous one, 'A Maze of Recycled Creeds' from 2015?

Julien: This label promised to invest a lot in our band which was aimed to be its priority. Indeed, he invested money, but he didn't have the shoulders to keep going its work. The label doesn't already exist anymore. Yep, it is an absolute natural evolution. It sounds just slightly darker, less complicated than the previous one, but and contains couple of elements, but it still sounds like Gorod, in my opinion. The latest line-up has mostly improved live performances, I think. It's now tighter and more energetic than it used to be. New album is catchier, has less weird structures and is more evil and powerful than "A Maze..." which was one of the most technical and complex Gorod's album.

MH- I think the album concept is about the moon, right? Who took care of the lyrics? And can you give us a few more insights on what inspired you to write for 'Æthra'?

Julien: Mathieu writes all the music, and I am in charge of the whole lyrical concepts and writing. I am actually an art historian specialized in Symbolism and decadent movements around the year 1900, and this artistic period is full of mysticism and spirituality. Thus, being said, I decided to develop something strictly about the moon, I mean both the star itself and its spiritual associations and symbols through world and people. I chose different topics, ask the opinion to my guys then I start to develop it. This time, I want to work on a topic that everyone in the whole world could identify itself via the universality of the moon's subject. The moon, just like the sun is represented anywhere in this planet.

MH- In 2022 you have released three singles from your new album, which I think it will be called 'The Orb', do you know when can we expect its release? How were those singles received by your fans? Can you advance us anything, like number of songs, who's producing it, etc?

Julien: So "The Orb" has just been released on the 10 of March 2023 and the writing process appeared to be longer than usual. The actual first song written is "Waltz of Shades" which was made during the lockdown, but we spent like one year without doing anything special. Only when we started to have new shows booked, then we made this first single "Victory" and then "The Orb" which became our title track of the upcoming album. We knew that some older fans would be skeptical concerning those new directions, but the hidden purpose was to make a sort of synthesis of the previous works including new things. And as the album is now released, all the feedback have been really good so far. No way to complain, hehe!

MH- You're no strangers to Portugal, so any good memories from past passages through our country? Last words are yours!! Thanks for bearing with us!!

Julien: Last show we played at Hard Club with Beyond Creation, Entheos and Brought by Pain remains a really great memory cuz' that show was a blast, and the audience were really enthusiastic. Take care and can't wait to see you guys again!

For more than 25 years these guys have been infecting our years and we always welcome them!! Their live shows are as brutal as their sound so prepare your bones for it!!!

MH- Hello guys, welcome to this special edition of Metal Horde!! 2023 looks to be an interesting year for Holocausto Canibal, with events already scheduled for places like Brazil, Japan or the Azores. After a few complicated years due to the amazing (!) pandemic and 2022 being a year for the studio, this year will be to go on the road and promote the new album, right? I know 99% of people know who you are, but for the 1%, can you please introduce who's behind the instruments in Holocausto Canibal?

ZP- Hello Nuno! Whenever we receive an interview from you, it is always a good indicator and that, among other things, will eventually mean that we will once again step onto the stage of the SWR Barroselas Metalfest, as is once again the case. Eheh At the moment the band is going

through its period of greater stability in terms of formation and it has me on bass (for 26 years), With Diogo P. (DP) on drums (14 years), with António C. (AC) on guitar (12 years) and with the "rookie" R. Orca (RO) on vocals (for 6 years now). Yes, last year was a very challenging year, because although we were lucky enough to still have played in 2020 and 2021 even in a pandemic context but in a very reduced way, it was 2022 that marked the gradual return to normality in terms of the agenda. In our case, in addition to promoting the 6th album of originals - Crueza Ferina, we also had to mark the 25-year anniversary of the career, which implied additional management to reconcile these two objectives and adapt the set depending on the context to which it referred. By choice, we also defined that it would be one more year for domestic flights (Portugal/Spain) avoiding risking logistics that could later be added/cancelled even for pandemic reasons, now in 2023 we were able to broaden horizons again and continue with our usual international agenda more geographically exotic shall we say.

MH- We have to go back more than two decades to reach the beginning of Holocausto Canibal, do you still remember those first steps? How did the creation of Holocausto come about and how did you meet Nuno? I think your debut demo was recorded in a rehearsal style and everything on the 1st take, what memories do you have of that session?

ZP- I think I met Nuno through Ricardo S. (Holocauto Canibal's first vocalist and who accompanied us intermittently over several years) at a Dying Season rehearsal (a Doom Metal band from Ermesinde). Both lived in Gaia and were neighbors. Nuno breathed Death Metal and we had that in common, as well as the desire to mirror our references in a musical project. A few rehearsals later we were already recording our first rehearsal tape Ensaios 98 at the Bonfim Studios owned by the iconic Abílio Ferreira. From then on, many stamps with glue and many cassettes were recorded free of charge to all those who sent us a tape to record our debut sound business card. I'd like to point out that this record is one of the extras included in the box "Trilhos de Carnificina Inexorável" and has never before been released in digital format.

MH- Meanwhile, a quarter of a century of uninterrupted activity has passed, do you feel fulfilled with what you have achieved so far with the band? When you look back do you think there are things that you would change or is life too short for regrets? You are one of the Portuguese bands with more presence abroad, is it difficult to leave our country or with a lot of effort and dedication nothing is impossible?

ZP- It's hard to have the perception that 26 years have passed. In fact, just like our themes, the speed with which certain objectives were achieved was also vertiginous and the intense rhythm that has always characterized our journey as a band perhaps made us lose track of the years that had passed. As long as we have goals on the horizon and new ideas to materialize, the spirit and enthusiasm that have always driven us will continue safely. The formula is always the same: Attitude, persistence, work and continuity!

MH- Last year, your fifth album was released, 'Crueza Ferina' by the Polish label SelfMadeGod Recs, how did their interest in releasing this album of yours appear? I think they did the mastering in the USA, but where did you record the album? Did the idea for the album to be mastered at Audiosiege come from you or the label? And if it was yours, what made you use Brad's services?

AC- Our connection with Karol from Selfmadegod happened because of our label activity with other bands. Selfmadegod is one of the oldest and most reputable labels in the scene, with numerous cult releases and a working method and principles that we absolutely identify with. That's why they were one of the first names to be contacted. The interest was mutual and, a year after the release, it is a relationship that continues to bear fruit. The album was recorded in several places: the drums at Rec'n'Roll (Valadares), the guitars and bass at 808 Studios (Guimarães), the voice at Estúdios 55 (Guimarães), where the mixing process also took place, everything under the supervision of João Ribeiro, who produced the work. The idea of mastering the album came from the band and the producer and was solely due to the fact that we needed to have a new pair of ears to polish the work. It is something that, incidentally, we do regularly in all the projects we are part of and that we even consider essential for the success of the final product. Brad was the first choice in a long list of names. We ended up signing him not only because of the extensive CV he had, but mainly because of his professionalism and aesthetic approach to music: something organic and open, without sounding plastic. Maybe it's still too early to stand the test of time, but a year after launch, the bet continues to prove to be right.

MH- It's been ten years since the release of your fourth album 'Gorefilia', and in the meantime you've been releasing some splits, EP's and re-recording the debut album, but why so much time between albums? Have other projects been taking up that space? How do you see this album on the trail you've been following so far? Another firm step in your long career?

AC- It seems, in fact, a long period, especially considering the current editorial rhythms (increasingly shorter, incisive and ephemeral). But the truth is that we have not been asleep - quite the contrary. In these 10 years we had the opportunity to make more than 8 releases, including "Gorefilia", splits, EPs, live albums and even the re-recording of the demo "oPus I" and "Gonorreia Visceral" ("Catalépsia Necrótica", from 2017). Furthermore, we had an extremely busy schedule which, despite everything, ended up limiting our creative impetus a little: since 2012 we have travelled the country from one end to the other several times, played all over Europe (from Portugal to Bulgaria), twice to the United States and we also made 14 dates in Brazil. I would even venture to say that it is the most fertile period in the life of Holocausto Canibal. And it could have been even more productive at all levels if the pandemic hadn't hit us.

MH- To celebrate the 25th anniversary of Holocausto Canibal, Larvae Recs released a very special 6 CD box set called 'Trilhos de Carnificina Inexorável' which compiles all the material released by the band up to 2021 plus a few other things, can you tell us a a little more about the box and how did this idea come about? And how laborious was it to finalize that idea? Has the box been doing well?

ZP- Although we have made other boxes at Larvae Records to mark the anniversaries of some albums of cult bands, it is sometimes difficult to have the distance and objectivity of thought in the case of the Larvae / Holocausto binomial, but even without this distance and with eventual partiality, it seemed obvious to us that an uninterrupted

25-year career would necessarily have to be marked with an edition that did justice to that journey. As a short time before, the copyright of all albums migrated again to our jurisdiction, it was effectively the perfect timing that made it possible for us to prepare an edition full of extras that we believe to be the definitive version of the entire collection already edited. This box is made up of 6 digipacks whose covers form a puzzle between them, a total of 107 tracks and more than 5 hours of sound devastation. Includes the first five classic albums: "Gonorrhea Visceral", "Sublime Massacre Corporeo", "Opusgenitalia", "Gorefilia", "Catalepsia Necrotica" [for the first time on CD]. The EP's: "Libido Dispareunia", "Larvas", "Compêndio de Aversões", "oPus I" and the profane rehearsal cassette "Ensaios '98" [also for the first time on CD]. Extra Tracks: all electronic remixes recorded over these 25 years plus 2 completely new tracks [by Mercic and Alex do Valel. Extensive booklets with over 80 pages in total, filled with lyrics, original covers, censored covers and rare and unseen photos. CD "Grotescas Remniscências" composed of rarities, unreleased tracks and a new extra theme "Ferócia Maligna".

MH- Well guys, we have reached the end of this short journey!! Thanks for your time!! You debuted in Barroselas 23 years ago, and then you played there four more times, how have you seen the evolution of SWR, in these more than 2 decades of existence? And what can the crowd that will attend your concert expect? Are you going to bet on promoting 'Crueza Ferina'? Last words are yours and see you in Barroselas for some beers!!!

ZP- It was a gradual evolution with sure steps and without oscillating bumps and megalomaniacs growth. The common sense and serenity of the organization, in relation to the way of managing the festival's cast, gave it so much solidity. However, it was at the same time a festival that was never afraid to step out of its comfort zone into spaces and expand the range of sounds incorporated into its lineup. In fact, I think that everything that can be added to the fact that the festival spans more than two decades of existence becomes redundant! For it is in this persistence, continuity and longevity that lies the true resilient essence of this festival.

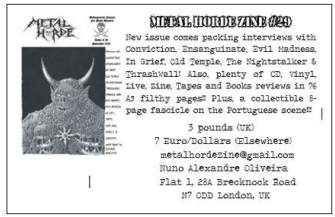
AC- In Barroselas, there will be a simultaneous presentation of "Crueza Ferina" and the celebration of 25 years (now 26) of Holocausto Canibal in what is the most emblematic stage of our underground. It will be a pleasure to return, as always!

ZP- See you in Barroselas as always and we are looking forward to still being able to read through a paper fanzine like Metal Horde continues to provide! Only print is real! Nuno, a hug and thank you!

Master Boot Record is a one-man (one computer?) project which hails from Italy. Created around 2016, it's been very active with ten albums released in six years!! Musically, MBR brings a mix of electronics and catchy riffs, a kind of Metal meets video games!! Live the creator of the project, Victor Love, plays guitar and he is supported by Giulio Galati (also from Hideous Divinity) on drums and Edoardo Taddei on guitar. Very surprising and one act which will be interesting to watch!! Be there!!

Triumph Of Death

Do I really need to introduce a band called Hellhammer to you who is reading this? I don't think so but in case you have been living under a rock all these years, I can tell they were a Swiss band which survived between '82 and '84 before changing its name to Celtic Frost!! The man behind both those immortal bands goes by the name of Tom G. Warrior and Triumph of Death is his way to showcase the songs of Hellhammer, which I would dare say pretty much most of us never witnessed live. Songs as 'Massacra', 'Maniac', Reaper', 'Aggressor' or 'Revelations of Doom' will be some of the hymns which will for sure fill the hearts of many attendees of SWR XXIII!! Live the band consists of Tom G Warrior (guitar & vocals), Raptus (guitar), Tim Tod (drums) and Slaughterwytch (bass). Also if you are curious Triumph Of Death was the name of the second demo of the band, released in 1983!! Unmissable and priceless!!! Ugh!!!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Triumph Of Death

If I say Triumph of Death you naybe be a bit unaware of what I'm talking about (we are all human after all) but if I speak of Tom G. Warrior and Hellhammer, you have to be damn sure of what I'm talking about. Born in 1982 in a country not prepared for it, Switzerland (was any country prepared for it? I should ask) they shocked the world with their extreme music and chaotic sound. After 2 years they exploded and turned into one other name which is still to today a mark in the Metal scene: Celtic Frost!! Now, after many years, Tom G Warrior thought on bringing back to the stage (a thing not a lot a people saw back in the day) the music of Hellhammer and we are damn luck to be alive to see it!!! So, do not think on missing it!! Ugh!!!

MH- Hey Mr Tom, how are you? As I'm writing this you are preparing to play a double-header in the US playing firstly with Triumph of Death and then with Triptykon playing a rare Celtic Frost set, so how was the Hell's Heroes Fest in Texas and playing two shows in one weekend? The line-up seems amazing!! When you play these festivals do you have time to appreciate some of the bands in the line-up?

Tom Gabriel Warrior: The Hell's Heroes festival in Texas was truly a terrific experience. Both Triptykon and Triumph Of Death encountered a fantastic audience and a very professional, well-organised event. And of course I do encounter some of the other bands that play the festivals I am also performing at. In the case of Hell's Heroes, I was fortunate enough to meet some musicians that have been of great importance to my own career, Exciter and Vio-Lence.

MH- When did the idea of Triumph Of Death come together? And what lead to that creation? Did you think it was time for the world to see Hellhammer live? Being Hellhammer such a personal creation and with such a cult history, how did you find the right people to share the stage with you? They couldn't be just hired guns, right?

TGW: The idea for Triumph Of Death originally arose as I was writing my second book, "Only Death Is Real", around 2005 to 2007. Some years later, as Triptykon was recording the "Melana Chasmata" album in 2013/14, I began asking some of my friends if they would participate in the Triumph Of Death line-up. I really had and have no idea if "it was time for the world to see Hellhammer live". It was far more a deeply personal idea, to bring Hellhammer's music to the stage before I am gone, given that Hellhammer never played live during the band's existence. And you are correct, of course, that I tried my best to find musicians who truly understand the spirit of Hellhammer. I did not wish to play with musical mercenaries, I wanted individuals who enjoy the music and also understand the ideology of Hellhammer's proto-black metal. Hellhammer was a very special assembly of people at a very special point in time. And while this can never be recreated, I wanted to come as close to it as possible.

MH- Even with a short span of life, you created a fair amount of music with Hellhammer, so how did you decide what songs to play in this tribute? You guys were teens when you wrote those songs so how was to return to those songs 40 years after writing them? How emotional was for you to play/rehearse a full Hellhammer set for the first time?

TGW: There are actually not that many songs to chose from. Moreover, some of the very early material really is perhaps too primitive to be performed on stage, and I also think one or two later songs should never be performed live due to their lyrical content. That leaves a core of music which now forms our live repertoire.

MH- I'm not going to dabble on the Hellhammer story as you are probably a bit tired of that, so the only thing I would like to ask is if you could draw us a picture (in words) on how was Switzerland, the place where you guys grew up in those days when everything started and especially the Opernhauskrawalle? Usually, people picture Switzerland as a very calm and peaceful place but in those days, it wasn't like that, right?

TGW: You are entirely correct. Switzerland is a country that seems peaceful and stable towards the outside, but the extreme focus on monetary affairs often creates a significant imbalance

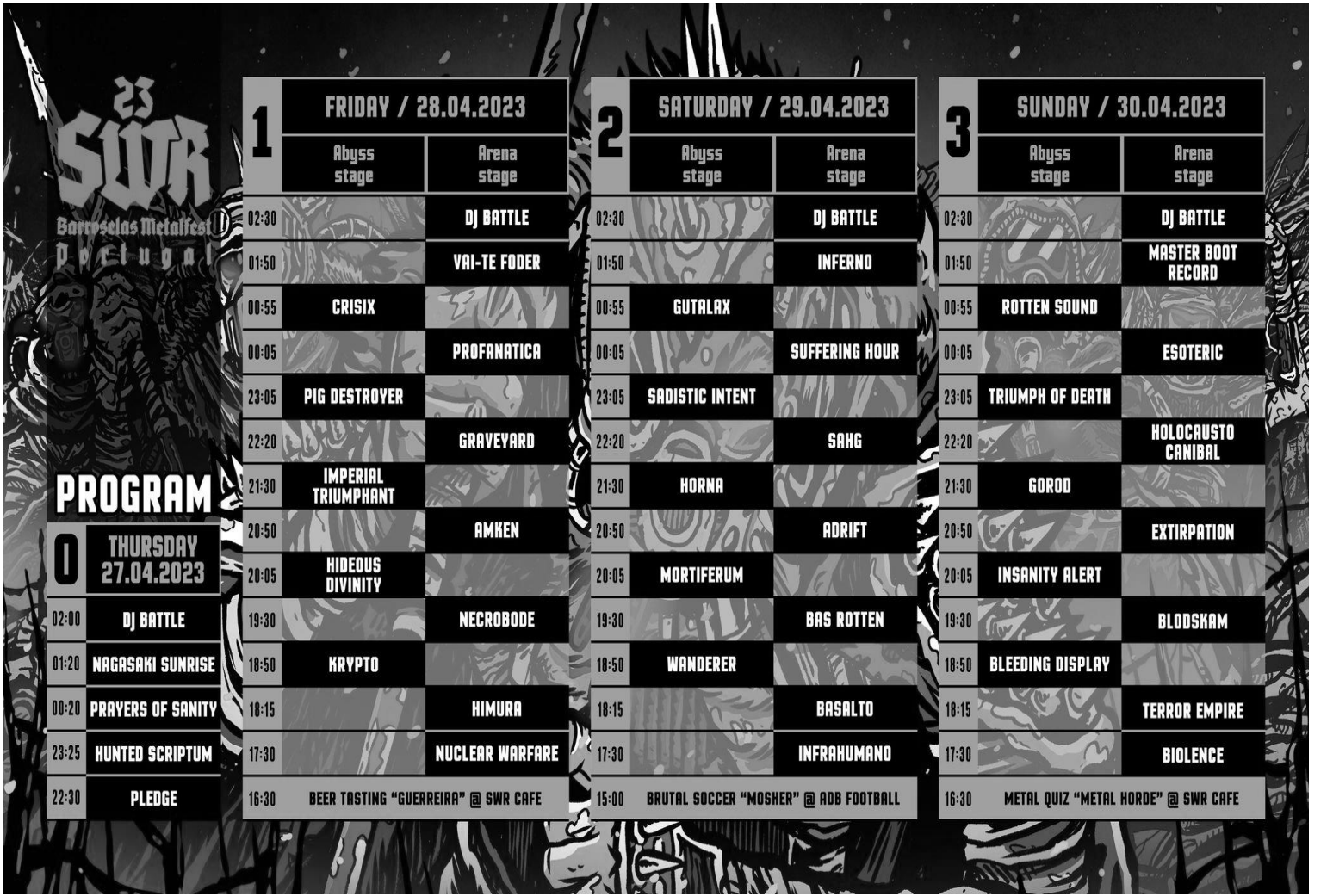
between politicians and the wealthy and the ordinary citizens. At the time of Hellhammer's existence, parts of Switzerland were consumed by an uprising of the country's youth against the establishment. These protests became quite violent and extreme due to the actions of the police. I was a working class teenager from a rather poor family, and these events very much shaped part of the anarchist approach of Hellhammer.

MH- Triumph of Death started playing live in 2019 and less than a year after that, the world basically paused, how frustrating was that for you? Luckily, things seem to be returning to a more sense of normality (if we can call it that nowadays) and you have returned to the stages, so can we expect one of these many concerts you have been playing to come out in physical format? TGW: It was a very difficult situation for everybody on this planet. But I have to be honest, after 37 years (at the time) of recording and touring, I was actually also glad that I was given the chance of a break. I really needed and enjoyed this, regardless of the problems of the global situation. We have recorded a number of Triumph Of Death concerts, and we will record some more. We will look at this material later this year, and if we feel it is good enough, we are intending to release a live album and perhaps some live singles.

MH- Last year we saw you guys playing in London and it was amazing to see the range of ages in the audience, from middle-aged guys (like me ahah) to younger dudes which probably weren't born when you created Hellhammer, so were you surprised by that? That it's not just the old-timers wanting to see Hellhammer live? Have all the other places where you've played so far be like that as well?
TGW: I feel deeply grateful that audiences of all ages are still giving my old music a chance, all across the globe. I never take this for granted, and I know it is an immense gift and a privilege. Moreover, one should not forget that two members of Triumph Of Death are also of a generation that hadn't been born yet when Hellhammer existed. With Triumph Of Death, I wanted to have a band that combines the old-school approach of my generation with the view of younger extreme metal musicians. And I think this is really what the band is all about.

MH- You shocked the world (at least Switzerland for sure) with Hellhammer, then transformed like a butterfly in the great Celtic Frost and later in life you continue your legacy with Triptykon, where you continue to challenge yourself (and all of us, I would say) musically, would you say you feel proud and happy with what you've achieved with your life so far? Going back to when you formed Hellhammer, at that time did you ever imagined you will be still here talking about it 40 years later?
TGW: I am very happy and very, very grateful that I was given these chances as a musician in my life. It is certainly not something I would have ever thought would be possible when I was a young, aspiring musician in 1981, 1982. As a teenager, I was dreaming of becoming a professional musician, but hardly anybody out of Switzerland had ever achieved that at the time, so I was realistic enough to think this would remain a dream. It is therefore almost impossible to find words that sufficiently express my gratitude towards the audiences who have given my music a chance and have made my path as a musician possible. I owe everything I am to them, and I am aware of this every second of my existence.

MH- Ok Mr Tom, thank you for having us!!! See you in April in Barroselas!! You played here thirteen years ago on one of Triptykon's first concerts, promoting your debut album, so feeling good to come back to this little corner of Europe? Leave a message to the fans which are going to witness your ritual in Barroselas!!! Cheers!!!
TGW: I have played Barroselas before, and it was an absolutely amazing experience. I am therefore looking forward immensely to returning and playing there with Triumph Of Death. I know there are many friends there who enjoy this old-school, punky extreme metal as much as we all do, and we cannot wait to celebrate this together onstage.



PROGRAM

0 THURSDAY 27.04.2023

02:00	DJ BATTLE
01:20	NAGASAKI SUNRISE
00:20	PRAYERS OF SANITY
23:25	HUNTED SCRIPTUM
22:30	PLEDGE

1 FRIDAY / 28.04.2023

	Abyss stage	Arena stage
02:30		DJ BATTLE
01:50		VAI-TE FODER
00:55	CRISIX	
00:05		PROFANATICA
23:05	PIG DESTROYER	
22:20		GRAVEYARD
21:30	IMPERIAL TRIUMPHANT	
20:50		AMKEN
20:05	HIDEOUS DIVINITY	
19:30		NECROBODE
18:50	KRYPTO	
18:15		HIMURA
17:30		NUCLEAR WARFARE
16:30	BEER TASTING “GUERREIRA” @ SWR CAFE	

2 SATURDAY / 29.04.2023

	Abyss stage	Arena stage
02:30		DJ BATTLE
01:50		INFERNO
00:55	GUTALAX	
00:05		SUFFERING HOUR
23:05	SADISTIC INTENT	
22:20		SAHG
21:30	HORNA	
20:50		ADRIFT
20:05	MORTIFERUM	
19:30		BAS ROTTEN
18:50	WANDERER	
18:15		BASALTO
17:30		INFRAHUMANO
15:00	BRUTAL SOCCER “MOSHER” @ ADB FOOTBALL	

3 SUNDAY / 30.04.2023

	Abyss stage	Arena stage
02:30		DJ BATTLE
01:50		MASTER BOOT RECORD
00:55	ROTTEN SOUND	
00:05		ESOTERIC
23:05	TRIUMPH OF DEATH	
22:20		HOLOCAUSTO CANIBAL
21:30	GOROD	
20:50		EXTIRPATION
20:05	INSANITY ALERT	
19:30		BLODSKAM
18:50	BLEEDING DISPLAY	
18:15		TERROR EMPIRE
17:30		BIOLENCE
16:30	METAL QUIZ “METAL HORDE” @ SWR CAFE	